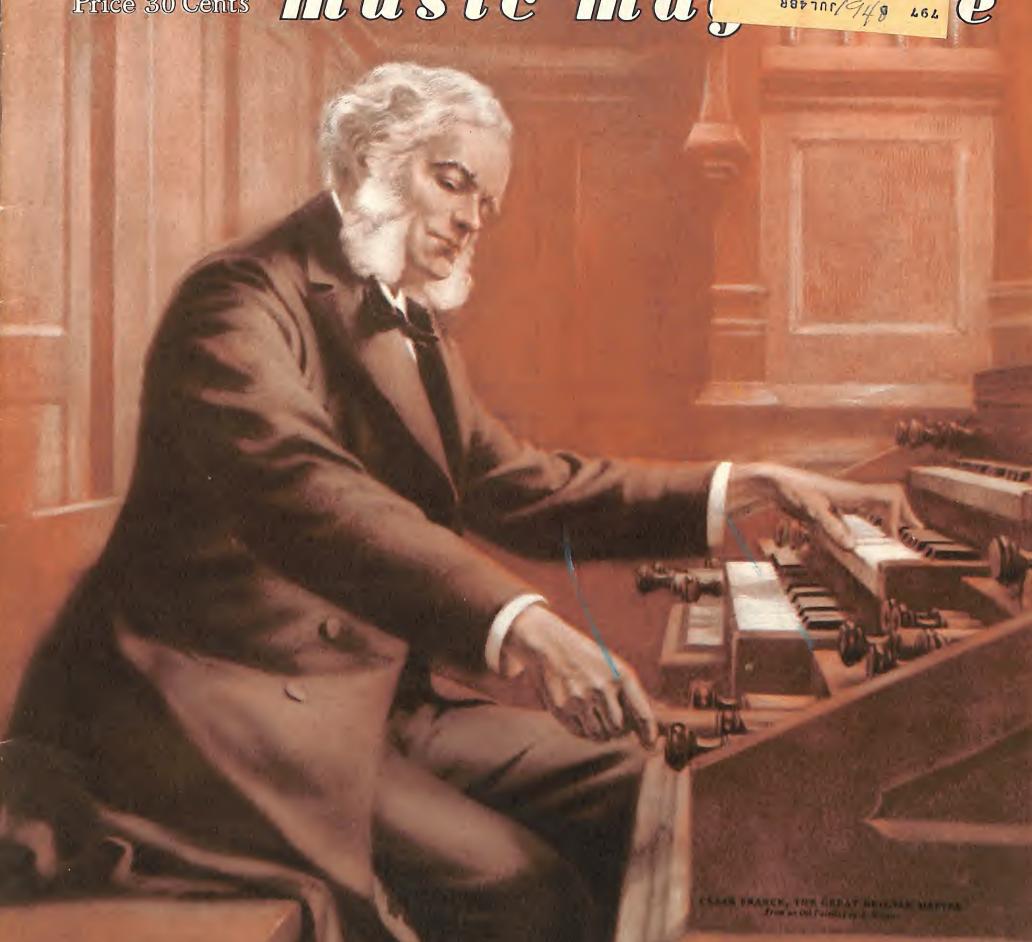
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The Art of Suggesting



HENRI FRÉDÉRIC AMIEL (1821-1881)

play gorgeously, music that had absolutely nothing to do with the When we find the combination of a great artist and a great teacher, we have a master who may contribute very precious things in

man was so continually "under the

influence" that he was hardly

conscious of who was present. Yet

he could sit at the keyboard and

passing the high principles of the art down to future generations.

Sometimes we meet with most extraordinary virtuosi who are not constitutionally adapted to public performance. Often this is due to a nervous instability or to a fear complex which may be sympathetically called a retiring disposition. They perform magnificently for smaller, intimate groups, but lack the platform ability demanded by concert tours calling for appearance before crowds. Adolf Henselt (1814-1889), famous Bavarian piano virtuoso, court pianist to the

Czar of Russia, who met with sensational success whenever he played, abandoned concert tours at the age of twenty-four. Thus, two-thirds of the life of this famous composer of Si oiseau j'etais were spent away from the concert stage, reputedly because of a fear of crowds.

One of the leading formative influences in modern theories of piano touch and technic, Ludwig Deppe (1828-1890), who rose to the high post of Hofkapellmeister in Berlin, was best known in his time as a conductor, rather than a piano virtuoso. Many ideas we hear today in talks upon modern pianoforte playing, relating particularly to touch and relaxation, you will find recounted in the book of his American pupil, Amy Fay, who was also a pupil of Franz Liszt.

At least three of the world's most famous pianists were pupils of teachers of little renown, save that which their students brought to them. Anton Rubinstein's only teacher (excepting his mother) was Alexander Ivanovitch Villoing, who was also the teacher of Nicholas Rubinstein. Anton declared that Villoing was a better pianist than himself. Villoing chose, however, to be a teacher.

Leopold Godowsky's best known teacher was Ernst Friedrich Karl Rudorff (1840-1916), a very able and well trained musician, but in no sense a great virtuoso. Godowsky, when visiting your Editor at his home, stated that he considered himself self-taught, but he unquestionably must have learned much from his distinguished associates, notably Saint-Saens. Walter Gieseking's only teacher was Karl Leimer, whose book, "The Shortest Way to Pianistic Perfection," is one of the most helpful works of its kind. Leimer was a well known pianogog of Hanover.

These outstanding brilliant pianists of world renown all studied with teachers who were in no sense towering virtuosi. Leopold Auer was a virtuoso in his younger days, but he cannot be ranked in public success with Elman, Heifetz, Zimbalist, Seidl, Parlow, or Milstein. The same may be said of Otakar Sevcik, with his noted pupils, Kubelik, Kocian, Zimbalist, E. Ondricek, and Marie Hall. Leschetizky was an outstanding virtuoso in his youth and made many successful tours. But he was a (Continued on Page 267)

THAT soulful, far-seeing Swiss

was professor of aesthetics at

Geneva University, said, "To know

how to suggest is the great art of

teaching." Most of the great

teachers of history have taught oth-

ers by planting suggestions in the

student's mind, like seed, with the

hope that the student will develop

these suggestions. Socrates (469-

399 B.C.), in his amazing seventy

years, used to say that his calling

was to bring ideas to birth. As in

the case of the greatest of teachers

and masters, Jesus Christ, Socrates

actually wrote nothing. He con-

veyed his thoughts to others,

notably Plato, who put them down.

His method of instruction was a

kind of ingenious cross-examina-

tion, in which, through questions,

he led the student to weigh his own

ideas; to think out his problems for

himself. Since the days of Socrates,

thousands of teachers have em-

ployed a variation of this method of

teaching their pupils to do original

and fast rules often forgotten too soon.

inspired to follow His divine principles.

far finer performers than is the teacher.

thinking by arousing their interest through questioning; suggest-

ing, rather than dictating to them scraps of information and hard

Christ not only taught and suggested, but He illumined His

disciples' minds through parables. His hearers were always inspired by these dramatic and colorful human pictures of life, and

The primary objective of all great teachers of all times is to get

their pupils to think for themselves, rather than to follow any rigid

model. The greatest teachers of an art have been the most catholic in inducing their disciples to study all styles of interpretation. One

of our teacher friends has, in his record library, many different

interpretations of numerous pieces performed by various virtuosi.

Pupils are coached in discovering these differences and 'discussing

them in class. This teacher is unusually successful. The teacher

with a large library of phonograph records has what amounts to a remarkable corps of assistants upon his faculty, all of whom are

The art of intelligent suggestion may account for the curious fact

that many gifted teachers, who themselves have not succeeded as

great executants, have become world-famous pedagogs. They have

the gift which brought forth Emerson's much quoted saying, "The

man who makes hard things easy is the educator." Either you are

a teacher, or you are not. George Bernard Shaw was in one of his

"tongue in the cheek" ironic moods when he wrote, "He who can,

does. He who cannot, teaches." Mr. Shaw, you slipped when you

made that quip, despite the fact that you were one of the most

trenchant of all musical critics. Everyone in music knows of scores

of remarkably fine pianists who have been conspicuous failures as

teachers. These individuals include those who have been forced into

teaching by an unkind fate and have condescended to give lessons

as they would condescend to have a tooth drawn. Their lessons have

been, for the most part, vanity exhibitions of their own pianistic

ability. That, however, is very remote from fine teaching. Your

Editor had a short course of lessons with a world-famous virtuoso

whom he never listed among his teachers. Why? The gifted gentle-

philosopher, Henri Frederic

Amiel (1821-1881), when he

Post-War Opera in Italy

A Musical Snapshot

by Victor J. Seroff

in Italy with the same enthusiasm as crowds in Amer- institutions in the United States, if such an example ica go to a ball game. They have the same intensity of should be followed. interest that the Spanish masses have for a bull fight. To the credit of the Italians, they are devoted to a servatism in its choice for the performances, it produces

it has a greater population than New York City. One Grimes" was given, and it had a great success with can hardly walk through the crowds of people on the the Milanese, who are the most critical opera goers sidewalks, and one's life is certainly not safe in the in the world. For the present season (1947-48) Mousmiddle of the street, for Italians travei a great deal on sorgsky's "Boris Godunoff" and Umberto Giordano's bicycles-and they just adore motorcycles, on which they go zipping through the streets as though they were on their way to the moon: The dream of every young man today is to have a "Vespa"-a little motorcycle which makes more noise than it affords comfort to the rider. At one time the noise from automobile horns lu Milan sounded incessantly like a huge, cacophonic organ with a million pipes. Mussolini tried to suppress this, but it seems to be in the Italian nature

Milan did not suffer much from the war. The Cathedral stands intact in all its glory. The famous windows and the middle door-the most valuablewere removed to places of safety during the war. The thing one regrets is the sight of the neon signs which have been put up by advertising companies on the buildings facing the lovely Cathedral, spoiling the iooks of the Piazza del Dnoma.

But the real heart of Milan is still La Scala, It is in the center of the city, very near to the Galleria Umberto I and the great white Dom or Cathedral. During the last days of the war, two bombs destroyed the auditorium, but the stage was saved from the fire by the iron curtain (and I don't mean the Churchillian "Iron Curtain!"). The auditorium, which seats thirtyfive hundred people, has been completely rebuilt, an exact copy of the old. Fortunately the large chandelier

"We would have no deficit," I was told by one of the members of La Scala, "if we had not the expense of the new décor and costumes which perished during the

La Scala Subsidized

The Italian Government subsidizes La Scala with thirty to forty million liras a year, and two and a half per cent of the receipts of all the moving picture houses in the State of Lombardia goes into the La Scala fund, This intelligent measure is supposed to have been originated by Arturo Toscanlui when he was there in the years 1921-1922. This arrangement was respected even throughout the years of Fascist rule. Now La Scala has become an institution, for it has founded a school for young singers which opened its doors in December 1946. Young men and women, regardless of their nationality, who are fortunate enough to win scholarships, receive their tnition free. They also have monthly allowances for living expenses, Aurellano Pertile and Julia Tess are the professors at this school, which had twelve pupils last year. At the end of each school year public examinations are held at La Scala. with pupils performing scenes from the operas and singing arias and concert pieces accompanied by the

N AMERICAN G. I. described grand opera as the La Scala orchestra and conductors. This economical "baseball of Italy." It is hard to realize that reform, originated by Arturo Toscanini, makes one thousands of opera faus go to temples of the art wonder about the limitless possibilities for musical

Contrary to the general idea of La Scala's conmodern works along with the old repertory. Last sea- thousands to Verona - the little town which some Milan, the capital of Northern Italy, jooks as though son (in March 1947) Benjamin Britten's "Peter operas, "Andrea Chenier" and "Madame Sans-Gêne,"

> La Scala performances have one amazing feature which makes them different from all other opera performances in the world-the prompter, who sits in his box below the stage is just as important at the driving wheel as is the conductor. The prompter does not sim- the evenlug. The Verona performances are favored, ply whisper the words to the actors on the stage; he not only for their artistle value, but for the real Italian take, while the conductor looks after the orchestra and presides over the performance as a whole.

La Scala people are very proud of Signor Tagliavini's

that Giuseppe di Stefano, tenor, may become one day Tagliavini's rivai. The famous Lina Pagliughi still sings at La Scala, even though her entrance on the stage is usually greeted with howls of laughter. The poor woman is, as the Italians say, "as fat as a cupboard," but when she opens her mouth the house instantly hushes in respectful silence. The andiences love the unique voice of the lady. It is my opinion that the young soprano, Renata Tebaldi, will create a sensation at the Metropolitan, when she sings there. This beautiful, twenty-five-year-old blue-eyed, dark-haired Parma-born diva made her debut in Rovigo in 1944 The war interrupted her career, but now she has been singing at La Scala for the last two years in "Othello." "Lohengrin," "Mephisto," "La Bohême," and "La Tosca." She told me that she is "prestare la voce" (lending her voice) in the film "Colonna Sonora"-Pianist, Teacher, and Traveler really "Lohengrin," which is being made in Rome, She said she is too tail to act in the film, as she is about

Evening clothes are not obligatory at La Scala, except for the Gaia performances such as are given for lljustrious guests. "We are a democracy," explain La

An Italian Hollywood Bowl

During the summer La Scala performinges attract ninety years before Christ was a Roman colony. In the Arena (Colosseum), one of the few ampitheaters which survives since Roman times, where gladiators where bull fights were held, the La Scala Company now gives opera performances. It is a sort of Italian Hollywood Bowl. The Arena is round and is divided. While La Scala conductors are experts in their field, into two parts; one for the audience, the other for the stage and the orchestra. Since the modern Romans are not so sturdy a race as their ancestors, and the intensity of the idazing heat has not diminished in all these years, the spectacles do not begin until late in almost sings with them. Looking like a skipper on a spirit which the audience supplies, by the free expreswrecked ship (and don't forget he is an Italian), he sion of its enjoyment or disapproval. Here a sluger signals and shouts to them every direction they should ean have a rousing ovation after one aria and be bosed (the Italians whistle) by the whole crowd of some forty thousand people a few minutes later. The Italians all seem to be connoisseurs of opera. I talked to a wine success at the Metropolitan, but they say they have merchant in a small village near Verona, whose intiothers to show to the New World; in fact, they state mate knowledge of operas, (Continued on Page 261)



LA SCALA OPERA HOUSE, MILAN

THE ETUDE

Training for Artistry

A Conference with

Claudio Arrau

Internationally Renowned Chilean Pianist

Foremost, perhaps, among the younger generation of great

proremost, perheps, emong the younger generation of great plenists who have meintained a reputation for musical integrity as well as for brilliance of performance, Claudio Arreu, born in Chile, was elsedy famous the age of five, At seven, he was granted a government scholarship for edvenced study abroad and worked in Berlin with Martin Krause, himself e pupil of List. Until his death, eight years leter, Krause es-

sumed full cherge of the boy's musical and general education

Then, at fifteen, young Arrau found himself on his own. The loss of his teacher, which fell coincident with the boy's emergence from childhood, plunged him into e spiritual crisis from which he found his own way out. Although he had some

years of successful concertizing behind him, he retired from public work and recommenced his studies, guiding himself by e more meture consideration of Krause's teachings. In his

early twenties, he egain entered the concert field end proved

himself an ertist of first rank. Mr. Arreu echieved e sense-tionel New York success in 1941, end since then hes pleyed

more then one hundred orchestrel engagements and over four

hundred recitels in America alone. He has also made success-

ful touts of Europe, South America, and Australia. His pro-digious repertoire includes material amough for seventy-six full

recitel progrems, and sixty-two orchestral works. He has had

e street named for him in Santiago de Chile, end he trevels

on a diplometic pessport. In the following conference, Mr. Arrey outlines the needs for the training of young ertists.

-EDITOR'S NOTE

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CLAUDIO ARRAU

and spiritually, as well as manually. Acquire a reper-

toire gradually and scale the progressive advancement

of the works you play according to your mental and

spiritual grasp of them-the finger work will take care

of itself! (I assume that adequate technique is

"Iu studying repertoire (always gradually!), put

yourself through a discipline of real study. Respect

the minutest intention of the composer. This means

of dynamics, of legato and staccato-everything that

the printed page yields. For this, uaturally, it is always

wisest to work from the Ur-text, and, I am glad to say,

Ur-text editions of the great works are becoming more

"MUSIC STUDY EXALTS LIFE"

Technical Facility Not Music "Let us settle, once and for all, that technical facility is not music. Certaluly, it is the means of making music, but at its best, technique remains only a tool. Insistence on technique-sensation is comparable to admiring the typewriter on which a great novelist works out his ideas! Yet, in a musical sense, this seems to be going on all the time. We train young artists so that they have fluent means of expression and nothing whatever to say!

HE thoughtful reader of newspaper criticisms

More than half the reviews of young artists' recitals

seem to mention but one point, with the performer re-

ferred to as having 'strong fingers, well developed

technique, lack of musical significance.' Even one such

criticism would be unfortunate; when one reads it over

and over, it makes one wonder. Are we actually guilty

of stressing mechanical craftsmanship ahead of art,

in the training of these young debutants? What are

the reasons for such a condition, and how can it be

"The root of the difficulty, it seems to me, lies in the

desire of young artists to find a quick, easy, sensa-

tional success. Success itself, according to the prev-

alent conception, seems to mean the ability to cause

amazement; to shock people by playing londer and

faster than the last newcomer who, in his turn, played

londer and faster than those before him. To achieve

the questionable glamor of sheer shock-sensation, the

young artist fortifies himself with the

nical point of view, that he can find. It

is a matter of everyday occurrence to

find a young planist making his first

orchestral appearance in the Brahms

'B-flat Concerto.' In the light of such

facts, it is not difficult to see why these

young people receive bad notices. Quite

simply, they cut themselves off from the

the gradual, patient, concentrated de-

most important part of their training-

velopment of artistle expression.

most difficult works, from a purely tech-

finds himself confronted with a phenomenon

which occurs frequently enough to be serious.

"No one element is responsible for this-all of us share the blame; the teachers who permit a gifted pupil to give performances for which he is not ready; the mauagers who organize such performances; the public that tolerates them . . . and, of course, the young performers who steer such a pitifully warped course away from the true study of music.

"It is easier to detect errors than to correct them! Just how shall we proceed in our training of young artists, so

that their musical development may be strong and ways in which musicality can be developed. First of sure? Well, let us examine some of the points of error all, do not attempt the profound works at the start of with a view to improving them. First of all, the pupil gifted enough to aspire to a career in art should be brought to realize that his basic 'business capital' is the attitude with which he approaches his work. He should be discouraged from trying to shock, to startle, to sensationalize, to impress. He should be taught that the function of the artist is similar to that of the priest -a lifelong service of consecration to the deepest significance of music. In my own student days in Germany, a talented young pianist could make his start by playing the Hummel Concerto, or the Mendelssohn Rondo Brilliant-works which give a youthful spirit an opportunity to express itself, without taxing it with profundities it can hardly be expected to express. But who, today, would even think of playing those works? They are not 'terrific'-they do not 'impress'! And, in this misguided desire to impress, the youngster plunges into Beethoven and Brahms—and makes au jupression of having nothing to say!

"It takes time and living to develop musical ideas worth hearing. And by living, I do not mean Vic de and more generally available. And, as a background Bohême gaietles! I mean earnest, solid thinking, study- for understanding these indications, familiarize youring, communicating with music. There are a number of self with the world in which the composer lived, playing them with both (Continued on Page 200)

thought, and worked. At its widest, this means intensive study of all kinds of world history and customs. At its narrowest, it means digging into intensive research of little things, If, for instance, you play a Bach 'Partita,' don't stop at a reproduction of the notes! Discover that the work is really a series of dances. Learn those dances-find books that will explain their steps. Be able to dance a Gavotte, a Sarabande, Learn the tempi, the rhythms, Explore the difference between the French Courante and the Italian Corrente-and suddenly you will see that the Courante is a slow, dignified dance, very different from the light, rapld Corrente. Make yourself actually become one of the seventeenth century personages who danced originally. your career. Leave the Brahms B-flat alone for a while Flud out what they were like; how they thought, and and concentrate on early Mozart and Mendelssohn. moved, and dressed. This is ail a vital part of the Don't attempt the Beethoven Sonatas of later opus artistic preparation pecessary to a musically significant until you have thoroughly mastered all the earlier of interpretation of a Bach 'Partita,' And it has nothing the thirty-two-and master them thoroughly; mentally

in the world to do with the technique of fingers! Respect the Composer's Intentions

"Even in purely technical passages, the intentions of the composer must come first. Despite today's stress ou finger work, one finds much 'faking' in difficult passages. Sometimes these passages sound blurred. Sometimes they sound clear enough, but - again getting away from the 'personal inspiration' school of through our search for the quick, easy way-they are throught, and observing the least indications of tempo, not played exactly as the composer wrote them. Little short-cuts in fingering, and so forth are introduced, Take, for example, the final passages of the Beethoven C-minor Concerto, and again, the final passages of Les Adicux. Here, there are rapid broken octaves, indicated for one hand. It is difficult-so what happens? More than one young planist allows himself the liberty of

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The Pianist's Page



Hammer-and-tongs thumpers do not win its confidence.

"introverted," "Introspective," "Brahmsian," and let it

go at that. Superficially its broken chord and melodic

contours, its curving shapes in thirds and sixths do recall the Brahms "Intermezzi." Perhaps the young

Johannes loved it too; if so, he learned much from it,

That Rachmaninoff also must have contemplated its

soaring phrases can easily be proven; program it as a

Prelude by Rachmanlnoff and you will often find the

Chopin at His Best

Organically it is Chopin at his economical best-an

expertly woven thematic texture shot through with

shafts of modulatory light. In Measure 5 the rising

flow of the persistently recurring left hand arabesque

joins the yearning right hand theme in Measure 6:

8the-1 0-17 12

(which the right hand usually finishes):

hoax golug undetected.

by Dr. Guy Maier Noted Pianist and

Music Educator

tice them in this pattern :



need to play it accurately. If you persist (without peeking!) you will master it much more quickly

rhe diminished seventh chord sequences (from the ninth pattern) are comparatively easy if you will prace

Additional Details

which often ends in a syncopated sigh (Measures 9 Phrase the opening chords of the Prelude in smooth groups of fours; use soft pedal and make a slight ritard, in Measure 4. Note the soft syncopated sich (C-sharp) which finishes the phrase.

Give strong foundation (bass) tones throughout the Prejude and avoid thin or bony "pecking" at the flowing left hand (see Ex. 1) nrabesque. Always play it curvingly and richly legato, using the damper pedal as long as possible. Contract phrases dynamically, as for example, Measures 6-9 mezzo forte, but Measures 10.13 niguo

The singing chords in Measure 14 must move toward the long chord of Measure 15. Play poco rit, and Molto dim. In Measure 18. Hesitate slightly before playing the chord (pianissima!) In Measure 19.

Throughout Measures 27-35 play all the tones in the right hand chords-tops, hisldes, bottoms- with passionate warmth. Don't jab them into the plane with your wrists, but take them out of the instrument with free, full arm. Think of these chords in two-note phrase groups and you will mold them into the right

Make almost no dim, In Measure 30, but take time for that beautiful shhito piano chord (G-flat) at Measure 31. Then play forte and hold the rich tour texture through to the sudden sigh in Measure 35. Play softly there, and hesitate before the theme in Measure advise taking its golden drops apart, examining them

36; change color here; begin Mensure 37 richly pianissimo, like a sudden remembrance of a long-forgation beauty. From Measures 35 to 59 there emerge breathtaking passages of Iridescent and shimmering modulations from G-flat (35) to E-flat (39) to A-flat (43) to F (47). From here on, F-major predominates; those throbbing chords return (Measures 55-50) with the

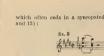
lovely intensity of their top, inner, and bottom tones. Piay the subsiding F-major arpegglo hi Measures 59-63 with as much damper pedal as it will take, and of course with soft pedal also. Start Measure 63 pianissimo and avoid making much crescendo. You wili produce truly golden sounds on those chromatically ascending half-notes (Measures 63-66) if you play them with fuil, reiaxed arm. Fade immediately after the C-sharp in Measure 66 and play the brief return of the first theme with gentle yearning.

Take plenty of time to approach and to play the bitter-sweet climax in Mensures 78 and 79. Give all the voices in the last half of Measure 78 firm, rich sound, but emphasize especially the two double F-sharp melody tones; and don't forget to sigh on that final C-sharp in the right hand. . . . Pause long here; then depress damper and soft pedals and let the warming rain pour down! Use damper pedal sparingly until the final quick rit, and dim. (pianissimo) In the last eight chords preceding Measure 80. Then play the C-sharp minor chord (80) solidly, and rest on it. (i recommend playing an octave G-sharp in the bass.) Take your time "giving thanks" in the recitative which follows (Measures 80-84); use pedai as long as possible; don't fade

out until Measure 80, where Chople calls for a smorzando, which you know means a sudden "snuffing out." Brush the second last chord gently, and play the final chord with a ppp paint-brush dip.

What an endearing step-child Chopin has left in our

THE ETUDE



Thereupon usually follow those irregular and tender patterns of thirds and sixths (Measure 14);



Chopin, Prelude in C-Sharp Minor, Opus 45 No trace is to be found here of the morbid Chopin, After the soft sheen of the opening chord phrase (Measures 1-4) the composer sets the mood of the Prelude, THE STEP-CHILD of the Preludes, in this case which I think might be called the divine discontent of one of the most attractive of Chopin's progeny, is aspiration. With every phrase, every modulation, he the separate Prelude in C-Sharp Minor, Opus 45, becomes less earth-bound, until in the last cadenza printed for your convenience in the Music Section of (Measure 79) he is rewarded with the enveloping showthis month's ETUDE. Approach it sensitively, for it is er of goiden rain. The remaining measures (80-91) a shy, retiring child who does not make friends easily. with a breath-taking modulation from C-sharp minor to

D major and back again might be considered thankfulnor has a large portion of the hoi-polloi taken it to its ness for the brief moment of exaltation. capacions bosom, for it does not wear its heart on its But watch out! That shower is difficult to evoke. I sleeve. Yet all pianists, even those whose playing lacks emotional warmth, will find a life-long friend in carefully, and studying the cadenza a week or two Chopin's ardent prelude if they will take paius to before you tackle the rest of the Prejude. Recommended procedure: 1. Play, analyze, and memorize each set Huneker and other writers call it "improvisational," of two chords as a single chord:



Practice hands separately until you can play the sequential patterns of each hand accurately and rapidly. Note where and how far the intervals descend, 2. Then practice hands together. This routine is to be done, of course, only up to the changing pattern (diminished seventh chords) in the muth group of eighth notes. 3. Now work hands singly as written, first in impulses of twos, accenting second chord (Ex. 6):



then in fours, accenting fourth chord (Ex. 7):

4. Practice examples 6 and 7, hands together. Don't look at the keyboard or at your hands. Practice the passage entirely by feel, no matter how slowly you

Capitalizing Your Musical Ability

A Conference with

Fred Waring

Famous Conductor of Waring's Pennsylvanians

and work with practical, high-salaried musicians. The plan

Aducators watched Fred Waring's direction and rehes to the waring spent spent with the control of the control o

SECURED EXPRESSLY FOR THE ETUDE BY JAMES FRANCIS COOKE

The remerkable cereer of Fred Wering seems to heve no limits. Mr. Wering was born at Tyrone, Penn-sylvenie, June 9, 1900. In the issues of TRE ETUDE for February and March 1945 he tells of the extra-ordinary mener in which he built up his "Pennsylvenians" to thet they have become one of the outstends. ing groups in the field of modern enterteinment. Apert from providing the American public with beeu-tiful music, performed by remertable specielists, the success of the organization is so pronounced it has useful and the providing to excumulate very lerge fortune. He is now devoting much of this to musical education of every special kind at Shawnee-on-Deleware, in a highly concentrated series of courses for charel end school music leeders. These courses ere so originel end so intensive that they have a most unusual effect upon all who attend them. Mr. Waring insists that they be self-supporting and at the same time be well within the means of those who otheral.

must necessarily be original and different. It involves rehearsals, lectures, forums, and constant daily opportunities to see the 'Pennsylvanians' at work. The pian is flexible, informal, and thoronghiv democratic "Music, now the most democratic of

all the arts, was long the monopoly of royalty and the nobility. As long as that system prevailed, musiclans were the house servants of aristocratic snobs. Those days are now long past. Moreover, musle in these times is not a 'closed corporation' for suobs of the intelligentsia class. Music is for everybody. Formal concerts of formal music will and must continue in great temples of art. But these are for

FRED WARING IN ACTION
Waring met with music educators every
evening dissured problems ranging from
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the suddent of the suddent of the suddent of
the suddent of the suddent TOW can I capitalize my musical OW can I capitalize my musical ability in order that I may have an adequate return for long years spent in music study?" That is the question which thousands of young muslcians are asking. The great problem of education itself is that of adjusting human material vocationally, to the known needs of the world, in a way which will be for the best interests of society and of the individual student. In some fields the student is apparently expected to make an enormous contribution of genius, labor, thought, and time that may lead to only a

livelihood, with but a trifling remuneration. This may be idealistic, but it seems to me most unfair to the individual and to his family. It is difficult to imagine a more unjust distribution of the world's wealth. When musicians have something to give, which is of great value to their fellowmen, they should not be timid souls begging for favors. Why should inconsequential people, of trifling accomplishment and even uefarious mercenary undertakings, which contribute nothing to humanity, be generously rewarded, while a Schubert, who gives forth genius, which cannot be bought with millions, be obliged

"It has been my conviction since my youth that well-schooled and well-trained musicians have something of great importance and value to give to the world, but that with the exception of the 'top liners,' they are often very inadequately paid. This, in most cases, is by no means because of their lack of efficiency in music, but largely because they do not know how to capitalize their ability. The opportunities for well paid positions in music in the future of our country will be, in my opinion, almost limitless. In the teaching field, the colleges are already put to it to fill top positions.

"This is one of the reasons why I propose to invest considerable effort and money In the 'Shawnee Music Workshop' plan which does not parallel in any way the work now being done by any music school, conservatory, or college, but is rather a form of clinic, in which musicians who have had previous training may direct their taleut and skill into some of the more exciting and profitable means of earning a living in music. This is accomplished through periods of close association



"MUSIC STUDY EXALTS LIFE"

Music and Culture

still millions, coming up the cultural hill of life, who are still incapable of comprehending a great symphony or a great opera? They can take it in small doses, but a long sustained program leaves them bored and bewildered. This is not strange. Nearly everyone had a great grandfather 'who just could not stand Bach, Wagner, or Brahms,' If you do not agree with this, just go back and read some of the criticisms of a century ago. Vast numbers of neonle have made their first acquaintance with the beauty of the masters through normar music. Thousands who ignored Chopin's Fantasic-Impromptu, sang its principal theme in I'm Always Chasina Rainbows with great delight. Popular composers, incapable of creating good melodies, have indulged in this kind of pillage galore. If it acquaints the greater public with the beauty of outstanding examples of musical art, it may be condoned. as it is the first step toward good taste in music that millious have ever taken. When a composer selects one of the Hungarian dances of Brahms and makes of it the song As Years Go Bu, should be be condemned? Brahms did precisely the same thing when he received that very folk theme from Edouard Remenvi, the Gypsy violinist, who himself got it from the Gypsies. Everything depends upon how the theme is arranged and presented.

"More than this, the Shawnee Music Workshop plan is geared to the music needs of today and tomorrow. We are not living in the age of the hantboys of Henry VIII or the Sixteen Violins of Louis XIV. It is not difficult to find abundant evidences of great change in the present day attitude toward music by the American people as a whole.

An Amazing Development

"The high schools, colleges, and music schools have been turning out proficient young artists by the thonsands, and investing these young folks with the benefits that come from music, giving them, also, a respect for modern nunsical ideals. These boys and girls have been growing up and they see clearly the great objectives in modern social conditions which music promotes. They realize vaguely what music means in their home groups, and what it will mean tomorrow to the myriads of workers in the great industries and huge corporations in our country. There is a rhythm to modern life which music promotes, as nothing else can, and the industrial leaders in management and in labor are quick to recognize this,

"Thirty years ago, if the people of a great and still unsettled land like America wanted to hear the finest music, they might have had to travel hundreds of miles. In thickly settled Europe it was different. They were obliged to travel only a few miles. Today, in our country, however, with radio broadcasts of unparalleled excellence, they need only move a few feet to secure. at the cost of a few kilowatts, the greatest music and entertainment of the world, performed by the finest

"This has brought about a change in our entire musical educational facilities such as Man has never known. More than this, it has raised enormously the yesterday may be found in some of our most ambitions incomes of musicians. It accounts for revenues which have aided in keeping many of the foremost symphony orchestras operating, although some are still obliged acter, they take on a classical import. Our American to lluip along with deficits.

"There will always be a demand to see and hear nerformances in person. However, with the increased road expenses of the players and singers, the prodigiously increased cost of transportation of huge orchestral and operatic groups with large salary rolls, together with relatively small box office revenues due to small auditoriums, the outlay can run into hundreds of thousands of dollars. Without the supplementary income sands of dollars. Without the supplementary income of great many transfer on a great many from radio, many symphony or chestras would long go for radio, many symphony or chestras would long go of Ruch. Handel, Mozart, Beethoven, Chopin Lives interests, which have spent millions in subsidizing, for the public and their own practical interests, incomparable programs confined, not to a few wealthy patrons and autocratic snobs, but extending to every home owning a radio.

tion of musical activities, once confined to a few socalled 'centers of culture.' Musical advantages developed by the demand inspired by the radio are creating the relative few. Do you realize that there are new centers of culture in all parts of our country. New standards of living are set, new teachers are trained in new techniques, and new music leaders develop fresh, Interestiag, inspiring, and exciting ideas. All these things are leading the so-called hard-headed and material businessmen to realize that there is something magic about music which, when properly employed, lubricates the life of the whole community, socially, and industrially, preventing strife and increasing the happiness of individual workers, accelerating their activity, and raising the normal productivity of the community. The type of teacher or leader who can promote this kind of work renders a very valuable, a very real service, to modern life.

Finding Joy in Music

"We must learn, at the outstart, to take our music more seriously. This does not mean to regard it lugnbriously or solemnly. Quite the contrary is true. We must find incessant joy in our music as the Gypsies, the Hungarians, the Poles, and the American Negroes feel an inner delight in serious music. Their honesty of expression puts them far ahead of the stilted arti ficial musicians, who make music superficial, instead of letting music make itself felt within their souls. Why do you suppose that the humble hill-billy singer and the cowboy singer have an appeal to millions? It is because of their sincerity. When they sing, they mean it. If you cannot acquire this secret of honest sincerity in your musical art, you are not likely to succeed, no matter how hard you labor. It is the very first step toward artistic triumph.

"Professionalism in music may be ruinous, and sometimes is. The world has no use for perfuactory music. The performers (all of them), must enjoy every second of their music, making it live vividly, like that of enthusiastic amateurs; else the whole work becomes flat and mechanical. The 'Pennsylvanians' work incessantly, every second at rehearsals, and at performances to avoid the perfunctory. The music must live 'over the air' because it is not going out to robots, but to live people. For every minute of our performance there have been hours of preparation and intense but happy rehearsal. I have been accused of being a perfectionist, but no detail is too small to be ignored. This is too important a job for one person, and I have three assistant conductors, all finely trained musicians and specialists. It is also necessary to have a group of seven expert music arrangers, all of whom are upon regular salaries. The cost of development and maintenance of our library throughout the year averages over two thousand dollars a week. Every arranger keeps up to the highest standards of musicianship even in the case of the tritest 'popular' tunes or ballads.

"The great masters did not hesitate to employ the folk songs of the people in their symphonies. There is many a little peasant ditty to be found in the works of Handel, Haydn, Beethoven, and even Brahms. They used this folk-born material, just as Shakespeare used plots and sayings of previous centuries in his plays. Even in our country, suggestions of the folk tunes of orchestral works. When these tunes are represented in a choral and orchestral garb of a symphonic charcomposers of the songs of the people have been amazingly prolific for several decades, and many of the excellent and original themes they have evolved are extremely beautiful and intriguing. Give them an orchestral and choral atmosphere that would fascinate a Richard Wagner, a Hector Berlioz, or a Nikolai Rimsky-Korsakoff, and they stand out like jewels.

"On the other hand, rearrangements of the themes of great masterpieces of the past, in a more modern Schubert, Brahms, and Tchaikovsky.

"Many of our serious educators are looking to fine "Many of our seconds successors are boston, to me choral singlety to help in saving our Endish language the saving the second singlety of the saving of the saving of the saving second second

"All this has resulted in a far-reaching decentralization in the purity, nobility, and susceptibility to thought and munication. When heard in its perfection, naturally without affectation or exaggeration, it is exceedingly beautiful. If everyone spoke and sang correctly, beantiful diction would be a simple matter, but so many perversions have crept in, that much of the English we hear in the streets is anything but luspiring. This made necessary, in the vocal part of our program, a most careful analysis of the elements of speech, always remembering that the first office of speech is the communication of thought.

"Thought in language is conveyed by vowels framed in consonaats. Generally speaking, vowels carry the sound, but the consonants shape the sound into words. We have evolved a very definite system for the phonetic spelling of words, which we employ in our singing and In our Shawnee Press editions. But that Is not enough, The singer must have drilling, over and over again, in the use of these phonetic symbols. For instance, we are told, when we study the French language, that it is different from English in that it has lialson, which in the standard dictionaries is described as "the carrying over in pronunciation of flual consonant to a succeeding word, beginning with a vowel or slient h" We are told that in English there is no such thing as liaison but as a matter of fact, Ilaison comes up all the time in English conversation, yet we do not notice it. The singer starts to sing the vowel and then tries to sing the following consonant. For instance, in the following passage from Comin' Thru the Rue Shawnee Edition): 'Yet all the lads they smile on her' is sung; 'Yeh tall the la-dzthayee smali-eel on her' ... The reason for carrying the T of 'yet' over to 'all' is that the vowel 'e' with the sound of 'eh' is the vehicle for carrying the tone which should not be terminated until just the second it touches the word 'all.' This is only one of the many speech habits we have attempted to establish in order to make the pronunciation as heard by the andlences or over the air, distinct, understandable, and artistically heautiful. After pronunciation comes the proper interpretation of the thought of the Doet was wrote the words

Overcoming Prejudice

"The chorns has always been a consplenous factor in the broadcasts and in the recordings of the Pennsylvanians.' You have no idea how much commercial, managerial opposition 1 encountered at first in lusisting upon an Impeccable chorns. I was assured that It couldn't possibly succeed. It has proved its importance over and over again and is now an integral part of everything we do. We have a whole corps of members capable of doing the finest kind of solo work. The charms is always rehearsed at first separately and the individuality of every sluger is brought out in the tone mass, although blended in the whole.

"Finally, comes the Interpretative side of our work in the ensemble, in which every effort is made to bring out the inner meaning of the author of the verses and the composer. Interpretation is everything. The same words and the same music might be sung by a barber shop' quartet, and its significance would be enormously different from the rendition given by a superlatively trained group of singers and players in a modern arrangement, after adequate rehearsuls. The modern American arrangers rank with the most brilllant minds in the history of music and choose their colors from a vivid tone palette, to achieve effects of tone coloring that are epochal.

"Two years ago it occurred to me that there were large numbers of students and conductors of educational and other non-professional groups who would like to have an opportunity to become acquainted with onr choral and broadcasting technique, not in a school, but in a first hand observation of a professional group of players and singers who have successfully used these better I will be pleased. I discussed this with my staff and they fell in splendidly with the idea of glving a chorat singing to help in secure our extract ingange in America from the various distortions of dialect and given without charge to those who took it. It was so sucin America from the announced the state of t mispronuncitions when any assessment than an easily that a second course, also without causes parts of the world. Our language, when employed a light given in the summer of 1946. (Continued on Page 226)

THE ETUDE

Chopin and the Chopin Renaissance



DR. FRANCIS L. YORK

"Dear Papa,

I could express my feelings of love and affection for you, dear Daddy, more easily if I could put them in notes of music on the plane."

So WROTE the eight-year-old Chople to his father on the occasion of the latter's birthday. Here we have the secret of all of Chopin's music; the dominant trait of his character. When he played, when he composed, he expressed his feelings on the piano, and he rarely expressed them elsewhere. He had the greatest font of melody and of harmony in the history of music. It was an Integral flow, an integral part of his nature, and had to be expressed on the piano.

In spite of the present fabulous Chopin renaissance, no composer for the piano is so badly interpreted or his character or his wishes as a composer so badly misunderstood. It is my hope that in the present article I can present to you some aspects of the real Chopin as a man and as a composer that are usually ignored.

Every art is an emotional expression, and in the art of music Chopin is the supreme artist. His music must be approached in the world in which he lived. By this I do not mean the world of Paris in the 1830's aud lived alone, apart from the physical world around him. been able so perfectly to express the moods, the emotions, the pains, and joys of humanity, as has Chopin, To those musicians who really understand him, and they are pitifully few, he has become the musicians'

The Joyful Chopin

I have said that he is misunderstood, and this is especially true of the joyful and humorous side of his character. I shall attempt to show how frequently humor is present in various passages in his music-and that such passages should be played with humor. Until notoriously full of fun, and as he expressed all his feelings through his music, we should expect to find humor and fun in it-and there it is, if we only know where and how to look for it. Unfortunately, no music critic or blographer is of much help. Each one apparby Dr. Francis L. Work

Dr. Francis L. York, who was born March 9, 1861 at Ontonagon, Michigan, has one of the most distinguished records in the annals of American piano teaching. All of his life he has made a special study of Chopin and his works. After much persuasion, THE ETUDE induced Dr. York to write some of his findings. This is an article which all Chopin lovers will want to preserve.

thing he wrote with this in mind. For many years his tions and the lachrymose complaints of an inebriate in greatest works were not played or known. Only his the maudlin stage. What could more graphically de-Nocturnes were well known, that is, some of them; and scribe the querulous complaint of the poor wretch than Nocturnes do not, as a rule, express the most forceful the following, the measure marked poco rit.! and virile side of music-though in Chopiu's Nocturnes may be found passages that are far from being weak or effeminate. This of course has led to false interpretations of many of his compositious. For instance, the happy little sketch of a Mazurka, Number Seven of the "l'reludes," is commouly played at a tempo twice as slow as the nature of the piece demands, as if it were a doleful Funcreal. This false interpretation may be due to regarding the tempo mark, Andantino, as meaning slower than Andante, whereas Chopin always used it as meaning faster than Andante. If we play Number Five of the "Preludes" rapidly, Number Slx very slowly, Number Seven Allegretto, Number Eight rapidly, we have very nearly the artistic arrangement of tempi followed by all the great masters in their Sonatas. If the student will notice the arrangement of these "Preludes," he will find how skillfully Chopin places them in order so that they contrast sharply with each other, especially in tempo; and Chopin himself played them in the order written Pluving this little gem thing but artistle.

At the time he wrote his first Polonaise, the one in G-sharp minor, Chopin was about twelve years old. He was then staying at the home of one of the nobility, and was so full of spirits and mischievousness that his hostess called him "a little devil"; and this prankish ness was with him all his life, even when he was sick and in distress. It was at about this age that he and his two sisters used to write every week a "newspaper." mostly about their own activities, which was circulated among his friends and the students of the Lyceum where he studied. This little namer was full of fun 1840's, but the mental, emotional world in which Chopin and even of the most arrant uonsense, telling in a humorous way of the little happenings at home or in He had hosts of friends and admirers with whom he the school. In telling of his own experiences, Chopin was on the most cordial terms, but he confided in noue calls himself "M. Pichon" (an anagram for Chopin), -only in his piano. No composer before or since has and relates his difficulties in learning to ride horseback. He says that he stays on the horse's back, not through any skill of his own, but entirely through the good nature of the horse. One issue tells of a drake in the family poultry yard that committed suicide, and says that the drake's reason for the rash act could not be determined because the drake's family refused to talk. The rest of the issue is fully as nonsensical. In another issue he tells about playing for his sisters his composition called The Village Jew Merchant. This friend, dressed as a Pierrot and danced about, indulgis Number Thirteen of the Mazurkas and is usually regarded by the wise critics as a very serious composition expressing "hectic despair"-if you know what that is-but it is really a humorous description of what said not one word the whole evening. he became hopelessly ill, all through his life he was a little Jewish merchant sees when he shuffles to the front of his shop in his carpet slippers and watches the and says, "He quickly appreciates the ridiculous. ridiculous antics and listens to the maudiin complaints Moscheles speaks of his "comic vein." Berlioz, whom of a drunken man in the street. Szulc, a Polish writer Chopin knew personally but never liked very much and who gave many anecdotes of Chopin, says the piece was whose music he detested, says: "Who would have known all over Poland even before Chopin left his thought Chopin had a comic vein?" and speaks of his entity starts with the assumption that Chopin was an home, as the Little Jew. Nothing in piano literature mischievous good humor. (Continued on Page 214)

effeminate, neurotic weakling and interprets every- so skilfully expresses the ridiculously unsteady mo-



I can find nothing in the next example, which is Measure 28 of the Mazurka, but Chopln's description of the very uncertain and unstable gait of our poor alcoholic-certainly, as an expression of "hectic de spair" it is a dismal failure.

6. To a process of the let

In the following example, Measure 16 from the end, Lento, immediately following Number Six, which is the poor fellow apparently has a bad case of hiccoughs marked assai lento, is bad interpretation and Is any- which interrupts his attempts to repeat his previous complaint.

Sincer Merens has

Finally, after one or two more feeble attempts, he sinks peacefully into slumber, and the merchant shuffles back into his shop, making a rather unfeeling comment on the fellow's state.

That Chopin was of a happy disposition is abundantly proved by the stories told by his own letters and by some of his friends. They tell of his clownish pranks his delight in imitating important personages (including the Czar of Russla and the Emperor of Austria), making fun of their characteristics, and even imitating their appearance. He had such control of the muscles of his face that he could make himself resemhle another persou. All the muscles of his body were also extraordinarily flexible. Chopin's pupil, Gutmann, tells of his sitting on the floor and throwing his legs over his head onto the back of his neck. like an acrobat or a contortionist. When he played, his hands, though small, seemed, as Heller said, to unfold themselves over the keyboard. He appeared one night at the home of a ing in all sorts of pranks, acrobatic and otherwise, for an hour or more, much to the amusement of his friends, then disappeared as suddenly as he had come, having

Liszt, who knew him intimately, speaks of hls gaiety

EDWARD ELLSWORTH HIPSHER by Guy McCoy

T 1S with profound regret that THE ETUDE informs its readers of the death of Dr. Edward Ellsworth Hipsher, who from 1920 to 1941 was Associate Editor of this magazine, Dr. Hipsher, music critic, author, editor, composer, passed away March 7th in City Hospital, Marion, Ohio, after a week's illness of uremic poisoning. Ills age was seventy-six. He had resided In Marlon, his native city, following his withdrawal in 1944 from all activities in Philadelphia.

Born in Caledonia, near Marion, March 28th, 1871, Dr. Hipsher's musical education was carried on at Valparaiso University; the Royal Academy of Music, London: and in Florence, Italy. Before joining THE ETUDE staff, Dr. Hipsher enjoyed a distinguished career of some twenty-five years as musical director in various colleges, lucinding Humeston Normal College (Iowa), Holbrook Normal College (Tennessee), Marion Conservatory of Music (Ohio), and Morris Harvey College (West Virginia).

Dr. Hipsher's love of music, literature, and allied arts found expression in his many activities in the cultnral life of Philadelphia. He was President for seven years of the Philadeiphia Music Teachers Association; Founder-President of the Mozart Society of Philadelphia; Vice-President for Music of the Pennsylvania Arts and Sciences Society; a member of the Board of Directors of the Italo-American Symphony Orchestra, and of the Peunsylvania Philharmonic Orchestra Society; a member of the Executive Council of the Philadelphía Branch of the Dickens Fellowship; and a life compositions include songs and piano pieces. He commember of the Philadelphia Society for the Preservation of Landmarks. His activities also included membership in the China Institute of America, the Valley Forge Historical Society, the Pennsylvania Art Museum, and the Ohio Society of Philadelphia,

Dr. Hipsher was also an authority on eacti, and took pride in the fact that at one time he had owned one of the largest and most varled collections of cactaceous plants in the world

In recognition of his outstanding accomplishments, Temple University, in 1933, conferred upon him the



DR. EDWARD ELLSWORTH HIPSHER

piled and edited two choral collections; "Choir Book for Women's Voices," and "Choral Art Repertoire." His greatest literary achievement was as author of "American Opera and its Composers," the first and only complete work on this subject in existence.

Dr. Hipsher was in every sense of the word a selfmade man, and the writer of these lines, an associate of his for a number of years, and who later succeeded him in the Assistant Editorship of this magazine, johns the other members of THE ETUDE staff and its readers everywhere in honoring one who accomplished much honorary degree of Doctor of Mnsic. Dr. Hipsher's in the face of many difficulties.

Chopin and the Chopin Renaissance

(Continued from Page 213)

George Sand said that Chopin would turn away from fortunately, history does not inform us whether the his friends, go to the mirror, stand there for a moment and turn back completely altered in appearance-perhups looking like an Englishman of the middle class. He was very fond of being with children and would spend a whole morning playing Blind Man's Buff and telling them stories.

I hardly need to remind you of the whirling motion of the so-called Minute Waltz, as everyone is familiar with the story of Chopin's improvising it after he had watched George Sand's little dog chase its tail, going round and round, as little dogs sometimes do. Un-



little animal attained its end. At any rate, Chopin saw the humor of the situation and as always, with him, put it into musc. Among Chopin's friends this Waltz was always known as The Little Dog's Waltz. As an expression of pure joy, even of boisterous

hllarity, what can equal the passage in the B-major Mazurka shown in Ex. 4?

Then, too, there is a lot of grim humor a little farther on in the same Mazurka where, in the next example, the Bass impolitely and rather sardonically mocks the Soprano's joyous outbarst, -reminding one of a somewhat similar effect in the last three notes of Beethoven's "Sonata, Op. 14, No. 2."

In 1833 one of Chopin's friends wrote to Chopin's parents that their son had grown so big and strong that he hardly knew him, Still later by five years Chopiu says of himself, "I feel splendid." This does not at all agree with the usual pathetic description of Chopin given us by his biographers. He still kept his

love of the ridiculous, so noticeable in his youth, no writes to his friend and pupil, Fontana, the following writes to his fire Jasia for lunch a sphinx's beard bit of nonsense: "Give Jasia for lunch a sphinx's beard bit of nonsense.

and parrot's kidneys in tomato sauce. Take a bath and parrots know, a bath of an infusiou of whales." Another passage in the same letter is too much in the style of the humor of Rabelais letter is too internal to be quoted here. Chopin, in his letters, often ailudes to be quoted need humorously to himself and to his personal appearance. humorously to himself the frequently speaks of his crooked nose, his long nose and complains that the ties light on it. He signs a letter, "Your friend with the big nose and the undeveloped fourth finger, Choplu." He tells of his unsue cessful attempt to raise whiskers, saying that on the right side they do very well but on the left they obstinutely refuse to grow, though he says that is not of so much importance for "one always turns his right side to the audience." He also thinks it something of a joke that he has to have his hair curied and is obliged to wear white kid gloves.

As an example of his ability to impersuate other people the following story is told. A Polish planist came to Paris and, as they all did, called on Chopin. He expressed a wish to meet and hear the best planists who were then in Paris. He asked Chopin to help him and said he was particularly anxious to hear a planist now forgotten, but quite a celebrity in his time, a cer tain M. Pixis, Chopin was in one of his prankish moods and told him that it was nunecessary to see or hear Pixis, as he himself could represent him. Accordingly, he made his face look like Pixis, sat down to the piano and played exactly in Pixis' manner and style. That evening Chopin look his computation to the opera, Chopin was himself constant in his attendance at the opera. At the close of the first act, Chopin saw in a box opposite, someone to whom he wished to speak, and left his own box to go across the house. While he was away, who should enter his box but the identical Pixis himself. The Pollsh gentleman looked up and sald, "Oh you don't need to go on with that farce any longer." thinking it Chopin himself, still imitating Plxis. Pixis was naturally much astonished to hear himself so addressed by a perfect stranger, but just then Chopin returned, explained the situation, and they all had a good laugh over it. Such an imitation seems to us hardly possible, but Chopin's ability to do these things is well authenticated and he evidently thoroughly enjoyed

Aithough he was celebrated for the delicacy of his playing, he was quite able to produce great volume of tone from the piano. G. Muthias, his most famous pupil and a celelarated planist himself, in a letter a copy of which is in my possession, exclaims "What force, yes. force there was in his playing," and says that ia cantabile lyrical playing his tone was "immense," But he detested piano pounding. His Polonalses surely show no lack of virility, neither do his Scherzos, his Faataisle, many of his Preindes and Etudes. He was acknowledged to be the first plantst in Paris, when about the year 1840 Parls was the home of most of the greatest pianists of the world, Including Liszt, Among all these pianistic giants, Chopin easily held his own.

Though he was never robust, Chopin, until the last years of his life was in fairly good health. He was capable of doing an immense amount of work, sometimes composing all night, sometimes getting up in the middle of the night to begin his day's work. He seems to have had a wiry frame-all steel wires like his beloved piano. Even in the very last weeks of his life, when he was desperately unwell, he could write jokingly of the unmusical playing of indles in Scotlandvery complaceutly playing wrong notes. He was fond of telling funuy stories and would write them in his letters to his family. For example, he tells them that a German inundress bringing her work back to a camp of French soldiers answered to the challenge of "Qui va là?" (Continued on Page 265)

Owing to a general strike in the tupesetter's union affecting the establishment which produces THE ETUDE, our readers are asked to overlook certain typographical inconsistencies in this is-sue of The Etude and also any possible resultant lateness in delivery.

THE ETUDE

My Twenty Favorite Records and Why

An Article of Rare, Authoritative Interest

by Charles O'Connell

Author of the Sensationally Successful "The Other Side of the Record"

Moussorgsky-Stokawski: Baris Godounoff (Symphonic Leopold Stokowski and the Philadelphia Orchestra Victor DM-391

Franck: Symphony in D minor San Francisco Symphony Orchestra, Pierre Monteux, conductor Victor DM-840

Kern: My Bill (from Show Boot) Carol Bruce Columbia

Messager: J'ai Deux Amonts (from L'amour Mosque) Victor C-8

An International Song Recital Bétove D.P.-116

Brahms: Cancerto for Piono and Orchestro No. 2, in B-Flot major Vladimir Horowitz, pianist, with Arturo Toscanini and the NBC Symphony Orchestra Victor DM-740

Gershwin: Rhopsody In Blue Jesús María Sanromá, pianist, with the Boston "Pops" Orchestra, Arthur Fiedler, conductor

Mozart: Vedral, carino (from Act 2, Dan Giovonni) Lucrezia Bori, soprano Victor 1846

Wogner: Die Gotterdommerung: Brunnhilde's Arturo Toscanini and the NBC Symphony Orchestra, Helen Traubel, soprano Victor DM-978

Richard Strouss: Duet far Two Sopronos (fram Arobellol (Ich Weiss Nicht Wie Du Bistl Marta Fuchs and Elsa Wieber

Palestrino: Misso Papae Marcelli (Mass-Pape Marcellus Westminster Cathedral Choir Victor 35941, 35942, 35943, 35944

Archongelsky: The Creed Chaliapin and Choir of Russian Church in Paris Victor 7715

Marian Anderson, contralto, with Samuel Mayes, assisting 'cellist, and the Victor Symphony Orchestra, Charles O'Con-Victor M-850

Coplond: El Salon México Boston Symphony Orchestra under the direction of Victor DM-546

Mozart: Il mio tesoro (Ta My Belovedi (from Don Giovennil John McCormack, tenor

Richard Strauss: An Einsomer Quelle Jascha Heifetz, violinist

Beethaven: Concerta far Violin and Orchestro in Joseph Szigeti, violinist, with Bruno Walter and the Philharmonic-Symphony Orchestra of New York Columbia M-177

No man is in better position to write this article than Charles O'Connell. For the greater part of his life he was at the head of the Recording Department of RCA-Victor and later held a similar position with Columbia Records. He has had an important part in making a large number of the world's most famous records. His book, "The Other Side of the Record," has had a startling reception. Mr. O'Connell was born at Chicopee, Massachusetts, April 22, 1900, He received his B.A. at the Catholic School and College of the Holy Cross. He studied piano with Frederick Mariner, and organ and conducting in Paris with Widor. In 1936 he became assistant conductor of The Philadelphia Orchestra. Mr. O'Connell has conducted most of the foremost orchestras in America. He is the author of "The Victor Book of the Orchestra" and "The Victor Book of the Opera." Mr. O'Connell selects, at the request of THE ETUDE, his twenty favorite records. Unfortunately, paper limitations make it necessary to print the second part of this article in the May issue. We are sure that record fans will look forward to it. - EDITOR'S NOTE.

Doguin: Naëls E. Power Biggs, organist Victor M-616

Bloch: Schelomo Emanuel Feuermann, 'cellist, with Leopold Stokowski and the Philadelphia Orchestra Victor DM-698

Schonberg: Song of the Wood Dove (from Gurre-Lieder) Rose Bampton and the Philadelphia Orchestra conducted by Leopold Stokowski

URING a rather long period of association with the making of records and of somewhat unusual familiarity with the records of serious music issned by all the major producers. I have been asked perhaps hundreds of times to specify which records I consider best of all the thousands with which I have necessarlly become acquainted. It has never before heen practical, or at least politic, for me to give a satisfactory answer, although I have often wanted to do so. During the past twenty years I have been connected with two of the major recording companiesfirst with Victor until 1944, and then with Columbia until 1947. To 11st my choicest records requires that I venture into the catalogs of recording companies other than Victor and Columbia, and I did not feel that I could do this publicly while associated with any recording organization. When the editor of The ETUDE, after the publication of my book, "The Other Side of the Record," when I was free of all commercial entanglements, asked me to enumerate my choice of records I was both pleased and flattered; pleased because for once I could accept the opportunity and flattered because he considered my oplnion valuable enough to merit circulation among the musical people who read THE ETUDE.

Before discussing my favorite records enumerated above, I should give you some intimation of the basis dramatic impact, then his (Continued on Page 226



CHARLES O'CONNELL

for my choice. I have considered four factors : first, the repertoire; second, the performance; third, the recording quality regarded from a technical point of view and finally, the performer. These four factors have not the same valence in the various selections I have made. Any given record may be defective in one of the four factors, but so superlative in one or two of the others that I must perforce choose it. A perfect example of this is my first selection: Moussorgsky-Stokowski: Borls Godounoff (Symphonic Synthesis) Leopold Stokowski and the Philadelphia Orchestra-Victor DM-391. From the musical-technical point of view, this record seems to me the most beautiful in anybody's catalog. I know nothing to equal it in sonority, in orchestral color, in extent of dynamic range, or in fidelity. For sheer excitement it has few peers. The sonrce of the music, Moussorgsky's opera, "Boris Godounoff," is in my belief the most profound and moving and intensely dramatic musical work for the stage -in the whole operatic repertoire. It is true that as an opera "Boris Godounoff" is episodic and loosely constructed; it is true that Mr. Stokowski's "synthesis" is highly arbitrary arrangement and, furthermore, is based more directly upon Rimsky-Korsakoff's reorchestration than upon Moussorgsky's original. I maintain, nevertheless, that if one can accept, as I can and do, Mr. Stokowski's thesis that dramatic elements of certain operatic works can be so juxtaposed and so integrated as to make a symphonic poem of overpowering

Hanson: Symphony No. 3 in A minor; The Boston Symphony Orchestra, conducted by Serge Koussevitzky. Victor set 1170. Mahler: Symphony No. 5 in C-sharp minor; The Phil-

harmonic-Symphony Orchestra of New York, conducted by Bruno Walter, Columbia set 718 Mozart: Symphony in D major, K. 385 (Haffner); The NBO Symphony Orchestra, conducted by Arturo Tos-

canini. Victor set 1172, Shostakovich: Symphony No. 7; The Buffalo Philhar-

moule Orchestra, conducted by William Steinberg. Musicraft set 83.

Schubert: Symphony No. 9 in C major; The NBC Symphony Orchestra, conducted by Arturo Toscanini. Victor set 1167

Szell's performance of the Beethoven Fourth is equally as proficient as any on records and is excellently recorded. The Hanson Symphony, romantic in spirit, reveals a broader prospectus than his earlier works, Its rugged and turbuleut quality is in keeping with the pioneer spirit which the composer tells us inspired it. Konssevitzky gives it a splendid performance.

The fervor and intensity of Walter's interpretation of the Mahler symphony is matched by superb recording. The work, one of the composer's most ambitious and impressive, is often complex and harmonically dissonaut. One feels a program was implied, but the composer denied this. Certainly the opening movements suggest a Faustian stress.

Toscanini's newest performance of the Mozart "Haffner" is more sharply etched than his older one-which may be the result of modern better recording. It brings us subtleties of line and phrase as well as dynamics which were missing in his previous recording. The noted conductor's performance of the Schubert C major reveals his genius for dramatic power and intensity. Perhaps no other conductor provides the thrill in the scherzo and fuule or substantiates the classicism and towering strength of Schubert's in-

The Shostakovich symphony is an emotional document of the Russian people during the trying days of the Leningrad siege. A work of troubled emotions, its thematic material is not on a consistent level and to some it seeins too long for its own good. Those who admire this music will find the performance and recording a most satisfactory one.

Berlioz: The Corsair-Overture, Op. 21; The Royal Philharmonic Orchestra, conducted by Sir Thomas Beecham, Victor disc 11-9955,

Dvorák: Noeturne for Strings, Op. 40; The Busch Chamber Players, conducted by Adolf Busch. Columbio disc 17512.11

Khatehaturian: Masquerade — Suite; The Boston "Pops" Orchestra, conducted by Arthur Fiedler, Victor out 1166

Respighi: Roman Festivals; The Philadelphia Orchestra, conducted by Eugene Ormandy. Columbia set

Suppé: Light Cavalry Overture; The Boston "Pops" Orchestra, conducted by Arthur Fiedler. Victor disc 11-9954

Thomas: Raymond Overture; The City of Birmingham Orchestra, conducted by George Weldon, Columbla disc 72374-D. Weber: Der Freischutz-Overture; The Philadelphia

Orchestra, conducted by Eugene Ormandy. Columbia Weber: Oberon-Overture; The Boston Symphony

Orchestra, conducted by Serge Koussevitsky. Victor

Weinberger: Polka and Fugue from "Schwanda"; The Minneapolis Symphony Orchestra, conducted by Dimitri Mitropoulos. Victor disc 12-0019.

Tovey says "The Berlioz overture to 'Le Corsair' is as salt a sea piece as ever has been written." Based on Byron, it reveals Berlioz at his romantic best, Beecham gives this music brilliant performance. Dvorák's Nocturne, with its charm of serenity is a



WANDA LANDOWSKA

Records You Should Hear

by Peter Hugh Reed

pastoral night piece, curiously reminiscent of Wagner. Juliet Overture" is beautifully coordinated. There are neo-romantic in style. Lacking in originality, it none-Fiedler does full justice. Respighi's "Roman Festivals" filling sounds," as one writer stated, but a "disaffecting musical product." Ormandy gives it an impressive performance

by bands and inferior orchestras. Not so with the Boswar horse" becomes a thoroughbred steed. The overture from Thomas' "Raymond"—an opera long forgotten-has charm in the opening section but becomes commonplace in its latter section. Weldon gives it a first-rate performance which is brilliantly recorded. Neither Ormandy nor Koussevitzky efface memories of Toscanini and Beecham in the two Von Weber overtures, despite the glowing orchestral playing and splendid recording; and Mitropoulos' performance of the Bach; Six Sonatas for Harpsichord and Violin; Ralph brilliant and delightful "Schwanda" music does not measure up to a previous issue by Ormandy.

Tchaikovsky: Romeo and Juliet—Fantasy Overture; NBC Symphony Orchestra, conducted by Arturo Toscanini. Victor set 1178.

Tchaikovsky: Francesca da Rimini - Symphonie Fantasia; The Boston Symphony Orchestra, conducted by Serge Konssevitzky. Victor set 1179.

Tehaikovsky: Violin Concerto, Op. 35; Erica Morini and The Chicago Symphony Orchestra, conducted by Désiré Defanw. Victor set 1168

Toscanini's performance of the familiar "Romeo and

RECORDS

Busch plays this music with affection. Khatchaturiau's no rhythmic or dynamic distortions. The love sections suite, from incidental music to an old Russlan play, is are played with rare sensitivity and the dramatic portions with polsed power. As an encore, the conductor the-less has an exciting rhythmic bounce to which gives a brilliant account of Kabalevsky's overture to his opera, "Colas Bruegnon." Konsseyltzky's treatment is a pageant of orchestral coloring and tone, "Ear- of the more abstruse "Francesca da Rimini" is high polished drama, lacking in the poetle tenderness and eloquence of the Beecham reading. Miss Morini's per-Snppc's Light Cavalry is more often than not mauled ion, here is a more vital, more carnest and incisive ton "Pops." Under Fiedler's brilliant direction "an old Unfortunately, the orchestral playlus, while competent, lacks her hispirational conviction.

Also recommended are:

Bach: Chaconne from Unaccompanied Violin Partita in D miner; Andres Segoria (guitar). Musicraft set 85. Bach: Concerto in A minor; Roman Totenberg (violin) with the Musicraft Chamber Orchestra. Musicraft

Kirkpatrick and Alexander Schneider. Columbia set

A Treasury of Harpsichord Music; Prelude, Fugue and Allegro in E flat (Bach); Sonatas in D and D minor, Longo 418 and 423 (Searlatti); Sarabande in E. minor (Chambonnlères); La Dauphine (Ramean); Les Barricades Mysterieuses and L'Arlequine (Conperin); Ground in C minor (Purcell); The Nightingale (Anonymous); The Harmonions Blacksmith (Handel); Roudo in D. K. 485; Turkish March from Sonata, K. 331 and Menuetto in D. K. 355 (Mozart); Concerto in D (Vivaldi, arr. Bach); Wanda Landowska. Victor set 1181.

Bach: Magnificat; RCA Victor Chorale and Orchestra. Blanche Thelom, and others, conducted by Robert Shaw, Victor set 1182.

Bach: Cantata No. 140-Wachet auf, ruft uns die Stimme; RCA Victor Chorale and Orchestra, conducted by Robert Shaw, with soloists. Victor set

THE ETUDE

THE PIANO STORY

Dr. Apel's book is unique in that he spends one hun-

dred and eighty-four pages in discussing the history

of pianoforte literature up to the period of the Classi-

cists, beginning with Joseph Haydn (1732-1809), and

devotes only one hundred and thirty-nine pages to the

huge development of the art down to the present of

When one remembers that the average piano student

rarely knows anything of the keyboard composers

prior to Bach, one realizes at once that here is an op-

portunity to become acquainted with the earliest

foundations of piano literature through the Renais-

sance, the early and the late Baroque periods, as well

as the later Classical, Romautic, and Impressionistic

periods. There are one hundred and forty excellently selected notation examples, including even one from

Schoenberg. A celebrated critic recently said to your

reviewer, "Much of the beauty of music comes from

discords to which we have become accustomed. Music

without properly used discords is like painting without

shadows. That does not mean, however, that music

should be a fabric of discords so abrasive that they

make the listener cringe," Dr. Apel, in his over-all pic-

ture, states this very ably in the following paragraph:

after a relatively short time began to lose much of its

original fascination. Its intrinsic vagueness and over-

refinement were not conducive to vigorous develop-

clusion. His fundamental point of view, however, was

shared by other composers who were equally con-

vinced that the potentialities of the Romantic ap-

proach had been exploited to the very limit, techni-

cally as well as aesthetically, and that new solutions

had to be found, solutions, however, of a more de-

cisive and radical nature than his. Such solutions were

indeed found by men like Schoenberg, Bartók, Stra-

vinsky, and Hindemith, and the novelty and radicialism

of their efforts are properly indicated by the term

'New Music' which has gradually come into accep-

tance as a designation for the progressive tendencies

in the music of the early twentieth century. This term

has a more limited and, therefore, more accurate

meaning that 'Modern Music' or 'Contemporary Mu-

sic' insofar as it excludes composers like Sibelius or

Richard Strauss, who continued more or less along the

traditional lines of the late nineteenth century, ex-

DEFINITIONS

Mrs. Kaufmann has written a very practical little

book, which many should find useful. The art of

lexicography consists largely in giving as completely

and accurately as possible the meaning of a term in

"Impressionism, in solte of the sensation it created,

Hindemith, Stravinsky, Poulenc, Schoenberg, et al.

MASTERS OF THE KEYBOARD. A Brief Survey of Pianoforte Music." By Willi Apel. Pages, 323, Price, \$5.00. Publisher, Harvard University Press.

The Etude Music Lover's Bookshelf



Music in the Home

B. Meredith Cadman

the fewest possible words. The very compactness of this book literally forced the anthor to dispense with every unnecessary word, and the excellence of the work depends largely upon this factor. It is one of the most compact dictionaries your reviewer has ever seen.

JOY SONGS FOR LITTLE ONES

ment. It is a somewhat tragic truth that Debussy's work stands before the eye of the present-day viewer "MY PICTURE BOOK OF SONGS." By Alene Dalton, Myriel Ashton, and Erla Young, Pages, 60, (12 x 10), Price, \$2.50, Publisher, M. A. Donohue and Company. not as what he intended, the negation of Romanticism, but as a part thereof, in fact, its very acme and con-

> Three charming young women of Salt Lake City, one Alene Dulton, poet and nursery school specialist, one Myriel Ashton, composer, and one Erla Young, artist, had a get-together party and the result is this gay and gladsome book. The pages just shout with fun, tunes, and color. We are sure that many a kid will have "the time of his life" with this happy, spirited collection. It is sincere, expert, and unaffected. It makes one want to know the authors and see them at



JESSIE LOFGREN KRAFT

HARMONICS IN VERSE

"OVERTONE." By Jessie Lofgren Kraft, Pages, 63, Price, \$2.00 Publisher, Exposition Press

Jessie Lofgren Kraft, daughter of the much loved Deau of Fine Arts of Bethany College, Lindsborg, Kansas, has put into very sensitive and ethereal verse impressions of many musical masterpieces. Her own musical background, in the remarkable Western educational institution founded by the Swedish Lutherans in 1881, threw her in association with many great artists. The poems have been used with music in concert, recital, and broadcasting programs. Particularly effective is the "Debussy Cycle," with word etchings upon The First Arabesque, Clair de Lune, Clouds, Fêtes, Sirens, Pagodos, Gardens in the Rain, and the Preindes," Including Maid With the Flaxen Hair and The Engulfed Cathedral.

The book properly ends with a poem on Handel's "Messiah," which has been given at Bethany in splendid manner each year since 1881. This exalting tribute

"Once more the stone is rolled away From the Easter sepulchre; Again the miracle of Resurrection Day Resounds across the world In music like a mighty paean Of praise unfurled In vast wings of sound Blighted and frustrated humanity Lifts its weary head and drinks new faith From the message of immortality Climaxing in the fervor Of a rapturous Hallelnian And the infinite thunder Of a triumphant Amen."



MYRIEL ASHTON, ALENE DALTON, AND ERLA YOUNG

*Girls, you didn't expect this kind of review in The Etude,

continuity and steady growth."

Of Ties and Slurs

Would you please help me out with a problem; every once in a while the ques-tion of what is the difference between tion of what is the difference between a tie and a slur creeps up. Of course I give my pupils a technical answer as given in any musical dictionary, but that does not satisfy them. All ties are not simple little things. Sometimes one has to watch very carefully before realizing to watch very carefully before realizing a tie is meant, and not a slur. For in-stance in the Romance in A-flat, by Rimsky-Korsakoff, there are a number of ties throughout the whole selection. How can I explain the difference between can I explain the difference between a shur and a the satisfactorily, so that if a student picked up a new selection he would be able without my guidance to point out and determine the many ties? —(Mrs.) P. S., Wyoming.

Although both ties and slurs are identical in appearance, there is a capital difference between them, since the tie represents "value" while the slur refers to "punctuation." In a tle, the curved line connects the heads of the notes involved. In a slur, this curved line is placed above, or below the notes. Let's elaborate a little by taking a few examples from the Romance you mention:

In measures one, two, three, four, and five, the curved lines are slurs and they indicate that the notes concerned must be played legato; a violinist would play them with one stroke of his bow, and-a vocalist would sing them in one breath, On the other hand, the F-sharp in Measure 7 is fied to the next F-sharp in Meas- learn in the years ahead. To quote two ure 8; and again, the F-natural in Measure 8 is tied to the next F-natural in Measure 9.

A student should have no difficulty in figuring out which is which, for apart from the above-mentioned graphical divergence, a tie connects necessarily the same notes, simply increasing the value of the first one; whereas a slur applies to different notes, all of which have to be played. Should the slur apply to identical notes, these notes have dots (unless forgotten by the engraver . . .), and they are played portato, "carried over." half way between detached, and legato,

An excellent demonstration of all different instances is found in Grieg's charming lyric piece, An den Frühling,

Superficial Work

I am just completing a Fourth Grade I am just completing a Fourth Grade Book for the Piano. My teacher has al-lowed me during this grade, to work on several more advanced pieces and also several sonatas, such as Beethoven's "Pathetique," and so forth. I have made no attempt to try to work up the proper speed on any of these compositions, neither do I spend a great deal of time on any of them, only enough to get the fingering, and so forth. Now I would like to know if this type of practice might possibly do more harm than good in the long run. I would appreciate very much
your views on this question.
—(Miss) M. MC., Minnesota.

While the way you work on those compositions cannot actually set you back, it is harmful in this, that it prevents you. An remnue entrons soorthooming, but there exists may write nair, side. Through hearing other pupils pany cofrom getting ahead. By skinming over Petri kirth!! This much discussed point burns like an oldstyle French admiral, rectly and watching their progress, this is harmful in this, that it prevents you from getting alread. By skinming over Ferrings and the state of the Evenstion dies and dandruff on his color. Little did 1 girl may feel ashamed of her interiority

The Teacher's Round Table



Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

eloquent French verses:

"Cent fois, sur le métier, remettez votre ouvrage, Polissez-le sans cesse, et le repolissez,'

("Place your work back, one hundred times, upon the bench. Polish it without cease, and polish it again.")

Each small improvement - technical. tonal, or interpretative-is like one more step ascended on the ladder of achievement. By continued application the small so remarkable—by Stamaty, and that pile of betterment becomes a hill, then a

In conclusion: give up superficiality, and adopt a type of practice that goes to the depth of things. You will be immeasurably gratified with the results.

Flat, or Natural?

In a recent recording of the Chopin Freduc, Opus 28, No. 20, by Egon Perti, medical translation of the Chopin Perturbation of the Major chord healing the Chopin Perturbation of the Ch with an error, or am I to change the way I have been playing and teaching this piece for the past twenty years?

—S. Z., Washington.

Conducted by Maurice Dumesnil Eminent French-American Pianist, Conductor, Lecturer and Teacher

ous in view of the above evidence; so let's proven ground of outstanding results. just come to a streamlined conclusion: "E-flat . . . 'nough said !"

Good Old Hanon

Heavens . . . Heavens! Now comes a letter from that greatest of piauo pedagogs, our good friend, "le Maître" Isidor Philipp himself:

"I see, to my regret, that in your Piano Clinics you are going to discuss that ridiculous opus by Hanon. When I think that this Hanon has met with more success than 'The Rhythm of the Fingers'artists such as Safonoff and others have honored it by editing it, it makes me feel utterly disgusted."

Obviously the Master is on the war path, and I can just see him at his desk, writing his letter with a belligerent pen, the corners of his mouth drooping, his moustache sticking up in battle position, Hold on. . . . Keep your chin up. and even his eyebrows bristling!

Hanon was a soft-spoken, gentle, elderly which will include this almost hopeless man who wore an antiquated "Prince Al- case. All reliable editions notwithstanding, bert" frock coat, had white hair, side—Through hearing other pupils play coffee the coat, and white hair, side—Through hearing other pupils play coffee the coat, had white hair, side—Through hearing other pupils play coffee the coat, had white hair, side—Through hearing other pupils play coffee the coat, had white hair, side—Through hearing other pupils play coffee the coat, had white hair, side—Through hearing other pupils play coffee the coat, had white hair, side—Through hearing other pupils play coffee the coat, had white hair, side—Through hearing other pupils play coffee the coat, had white hair, side—Through hearing other pupils play coffee the coat, had white hair, side—Through hearing other pupils play coffee the coat, had white hair, side—Through hearing other pupils play coffee the coat, had white hair the coat, had been coat, had white hair the coat, had white hair the coat, had been coat, had white hair the coat, had been coat, had bee

wherever there is a piano. It has spread over five continents, and once in Paris the noted Russlan composer-teacher, Serge Liaponnow, told me that during his many years of professorship at the Moscow Conservatory he used it constantly. Of course the "Virtuoso Pianist" may

appear somewhat simple or primitive in its original text. But modernized and amplified by the addition of rhythms, punetuation, transposition, or other devices such as one finds in editions by Robyn. original edition of the Preludes which and others, it affords a most valuable mahad belonged to one of the master's pupils. terlal for breaking the flugers into a high It bore many annotations marked in pen-degree of smooth velocity. In my opinion, cil during the lessons, and right there, in It can legitimately flud a place next tofront of the E, was a flat unmistakably if I dare to mention the two names la the inscribed by Chopin's own hand. Thus a same breath—Isidor Philipp's "Complete controversy of long standing among School of Planoforte Technic"; the above-Parisian musical circles was brought to mentloned, and admirable, "Rhythm of the Fingers," by Stamaty; William One could also argue, in support of the Mason's "Touch and Technic for Artistic E-flat, that the pattern of the Initial four Playing"; James Francis Cooke's measures is better balanced with their "Mastering the Scales and Arpeggios"; fourth beats alternating in 10. Minor- the Aloys Schmitt "Preparatory Exer-20. Major-30. Minor-40. Major. But clses"; and others which do not cater to any further debating would be superflu- passing fads but base their value on the

> I forgot to mention that ut the time of my encounter with Monsleur Hanon, I practiced regularly from the "Virtuoso l'ianist...

The Last Hope

Is there any solution for a pupil, age thirteen, who disregards all flugering in her studies? She is very careless in this respect and it causes mistakes and poor time. I fear it is too late to correct her time. I tent it is too late to correct aer careless shelts at the plane, but thought you could suggest one last hope. Even though I've done all I can, I don't like to feel responsible for such playing; she fumbles around the keys so much, and numbles ground the keys so much, and strikes so many wrong notes, that I am worn out after the lesson is over. Should I give her up? Her previous teacher told me that she gave the girl up because she could not find any solution for her prob-

-(Mrs. | E. F. M., Oregon.

his eyes throwing flashes of lightning, Don't give up the fight; there still is hope! You might find your solution in a I also remember kind, debonnaire Monnew Idea (new In the United States, at sieur Hanon, I was about six years old least, for in European conservatories it and taking my first year of pianistic has existed over a century and has prostudy. We lived in the North of France duced outstanding results). I refer to the then, not far from Boulogne-sur-Mer, "group teaching" discussed by several where he was an organist and taught teachers on the Planist's Page of the Janpiano. Once he came to preside over a uary Erune. They have tried it, and their pupils' recital given by my teacher, at reports are enthusiastic. You might take which I performed Madame de Galos' noc- a lead from their suggestions, and orturne, Le Chant du Berger. Monsieur ganize a group among your students,

the surface without making attempts at was settled once for all tend stone and authority of many feel ashamed of her Internote suspect, at that time, that before my eyes and realize that her lack of concentration and many stones are more asserted as a many stones are more asserted as a many stones are more asserted as a many stones are more stones. reaching more perfection, you merely when at the time or the respirators of stagrate. Remember: progress comes Arts Decoratifs a special exhibit home stood a man whose name was going to be responsible for her lagging behind. stagnate. Remember: progress comes Arts recordants a special extinct mono-from polishing up, again and again and 'ing Polish art was organized. On the lecone famous among plano teachers and the control of the lecture of the legging bendue. The control of the legging bendue to the le from polishing up, again and again and ting Poulse art; was organised, our time ever more, one composition. Each time occasion M. Albourd Ganche, president of students the world over. I don't think he might be just the incentive she needs, the ever more, one composition. Each time occasion at Edonard Garden, presument of subject to the footiest Chopia and audutor of the response of doing full justice to other markable book, "Prédéric Chopia, His day, your means of doing full fastice to other markable book, "Frequer Chopm, riss" but, "fightly or wrongly, the "Virtuoso and carry her out of a stagnate places which you are learning or will Life and Works," produced a copy of the Planlat" has become a household word is giving you so much concern.

THE ETUDE

HE YOUNG MAN who enters professional music today does well to realize that there is only one choice before him; either he must stick to it, regardless of discouragements, in a sort of total-mobilization, all-out-war frame of mind, or he had better get into some other calling. If he gives up, both he and nusic will be the better for it. If he sticks, he needs to do a great deal more than master one instrument, one specialty, one field of activity. The best chances today in music are, quite simply, for all-round musicians, who can turn their hands and their abilities to any aud every sort of musical task. In this sense, our musical picture is closer to that of the great classic age. During the ninetcenth century, a pianist could survive as a planist; in the previous century, and again in the following one, such highly specialized abilities were, and are, only a part of the wider ability to serve capably in music. There's always room at the top for a lad who wants to become a planist. He may succeed; then again, he may not. He stands a better chance in music, however, if he takes time from his pianistic preparation to learn sight reading, score reading, arranging, composition-anything and everything that has to do with music. The fact is that the music world is unpredictable, in its professional sense. Sometimes, too, the garnering of laurels may not seem fair. Success can often come as the result of a lucky break, rather than of study and training. And no one knows the field in which the lucky break will offer itself. Thus, it is a good idea to be prepared in all fields!

Useful Tools

"Three useful tools are fluent sight reading, score reading, and accurate memory. All of them are, to an extent, inborn, but all can be developed. It has been my experience that daily self-imposed drills build the best development. The trick of mastering reading is to plunge in and read, keeping always alert to the allover development of the music. I had to earn my own

way as a student; the job I got was that of accompanist in a vocal studio, and I knew that I had to read, accurately, all the new music set before me. That feeling of had to was a great help. It was the first of the brakes, or difficulties, that turned out to be breaks of fortune!

"Like fluent reading, accurate memory is also part of an inborn aptitude-regardless of music, some people simply remember dates, 'phone numbers, and so forth, better than others-but it, too, can be developed. My own system was to set myself a small limit, which I increased at regular intervals, I began by making myself memorize one bar of music a day for a week. The next week I increased the assignment to two bars; the next to four; then to eight. As you go on, it gets easier; indeed, the greater the difficulty you set yourself, the simpler do the normal assignments appear by contrast. I remember finding it taxing, at one time, to memorize eight bars of new music a day. By the next week, when I made myself advance to the sixteen-bar class, the eight seemed simple! The same is true of the kindof music you memorize. I began on song accompaniments (because of the work I was then doing), and carried my method over to the piano literature. By the time I was

working on sonatas, the song accompaniments seemed trating on the musical continuity, and not on finger simple-and when I made my next transfer to orchestral scores, the sonatas seemed easy!

Methods of Memorizing

"The question of memorizing brings up the matter of method; shall one memorize visually, aurally, analytically? I have found that while all means and methods come into play, the surest progress lies along the lines of analysis. I did my best memory-practicing on contrapuntal music-Bach Fugues, for exampletracing the various voices and mastering each, so that I could play any of them, from memory, both with and without the others. I have found this kind of memory development far sounder than learning a work measure for measure, regardless of structure and content; it is more logical, musically, and it makes for greater surety. Practice memorizing horizontally (on the printed page) : memorize away from your instrument, concenBrakes and Breaks

A Conference with

Walter Hendl

Assistant Conductor.

New York Philharmonic-Symphony Orchestra

the bass clef, you (also automatically) elimi-

nate the need of putting it a third higher

Again, most horn parts are written for F.

By transposing intervals, you have to go

through the formidable process of thinking

everything down a perfect fifth-but by ac-

customing yourself to the mezzo-soprano

Be Ready for the Break

are simply part of the daily work at music

They should not crowd out practice or theo

retical study. The goal of all study should

be the development of that all-round general

musicianship which will enable an ambitious

vonnector to take hold of any kind of break

that comes his way. In my own work situa

tions that began as definite handicaps have

"Naturally, self-imposed drills of this sort

clef, it all comes naturally.

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

Walter Hendl, eminent young American conductor-pianist-composer, was born in New Jersey and pursued his chief studies at The Curtis Institute of Music, which he entered at nineteen, a year after pursues in cine strongs at the Curis institute of mouse, which he entered at interieur, a year after having won the New Jercey Steel Music Contest sponsored by the Griffith Foundation. While a student, he supported himself by reading accompaniments in a vocal studio, teaching, and learning to know the hard good to success. At twenty-low, he joined the faculty of Sank Lewernec College. During the strong the support of the strong through the support of t the summers (1941 and 1942), he studied conducting under Serge Koussevitzly, conducted several of the Tanglewood Festival concerts, and appeared as piano soloist. In 1942 he entered the Army Africa Force Ferry Command and was honorably discharged in 1944, after six months hospitalization. While Force Ferry Command and was honorably discharged in 1944, after as month's hospitalization. While convelecting at Mitchell Field Hospital, discouraged and depressed, he won the aftertion of Mrs. Francis McFarland, a Gray Lady of the Red Cross, who set in motion interests which resulted in his being asked to write the score for the folk-play. "Dark of the Moon," This was his first work at serious composition. He finished the score in one month, and the play ran as a Broadway hit-show, After a number of guest appearances as conductor, Mr. Hendl was appointed Assistant Conductor of the New York Philharmonic-Symphony Orchestra, where he earned new laurels as substitute for Artur Rod-zinski. In addition to his official duties, Mr. Hendl makes frequent appearances as guest conductor and as piano soloist, and serves on the faculty of the Juilliard School of Music.



WALTER HENDI. positions; and work with your mind rather than with

your fingers. The digital memory that comes from the

sheer mechanics of playing the same notes frequently

enough, is not to be relied upon in moments of stress.

turned into actual advantages. For instance "During my second year at the Curtis In stitute, I developed a bad neuritis which prohibited more than one or two hours a day at the piano. At the start, that seemed a crushing blow. But I drew two definite advantages from it. First, I trained myself to learn music away from the piano. It is

an excellent practice, but I doubt that I would have had the sense to do it but for the inability to play as much as I wanted. In second place, I turned my thoughts to conducting, the wider arm gestures causing less difficulty. Thus, neuritis caused me to learn the hard way what I advocate for all young musicians, regardless of handicaps; specialize in

"The same plan of working for musical continuity helps greatly in learning to read scores. Unless the "Again, when I began my conducting studies, I had work in question is altogether homophonic or chordal, leave harmony alone and follow the score according certain difficulties in wastering baton techniques. Into thematic ideas and structure. The trick of score reading is to pick out the most important ideas, acquiring facility of detail as you go along. I always break down a new score in terms of its main thematic material, tracing this phrase through, in its entirety. Then I go back to find secondary material, and so forth. In third place, then, I add the subsidiary ideas, leaving

details and embellishments for the end. "It is helpful to learn to work in all seven clefs. When, automatically, you think an E-flat clarinet in are always more people for (Continued on Page 200)

deed, my progress was so dubious that at one time I was seriously discouraged from continuing this work. I wanted to go on, though, and resolved to make up for my shortcomings by other means. Accordingly, I put my memory training to new use. And when I came to class, the week after the disappointing criticism, with the "Till Eulenspiegel" score completely memorized, my standing began to look up.

"A useful, if hard, fact to keep in mind is that there

André Gide, Prince of Letters, and Musician

by Maurice Dumesnil

Concert Pianist and Author



ANDRÉ GIDE

THE RECENT decision of the Nobel Prize Committee to bestow this much coveted award upon André Gide, and the presentation last November at the Théâtre Marigny in Paris of his latest work, an his impression, though undeniable, lacks mystery and adaptation of Franz Kafka's dramatic parable "The Trial," have focused world-wide interest upon the personality of this distinguished man of letters, playwright, traveler, and musician. Strangely enough and although he occupies a prominent place in the literature of today, André Gide's progress has been slow. Were it not for the huge publicity connected with the Nobel Prize, it is likely that his name would remain his youth, which were exquisite and captivating in cadences, here is an example taken at random from Germany, and his own country. Still, he is the author of a score of books: novels, essays, an antobiography; of plays, among which one at least, "Le Roi Candanle," has met with great success; and last but not least, of a series of "Notes" on great composers which reveal a rare artistic sensibility coupled with the richness of an unusually penetrating intellect.

Born in 1869 within sight of the Luxembourg Gardens ou the left bank of the Seine, Gide was bred in Normandy, and despite his many wanderings over the face of Europe and Africa, he always remained faithful at heart to the pink and white blossoms of the apple orchards which witnessed his early attempts at writing and the precocious manifestations of his pianistic ability; for André Gide, without becoming a professional, has found his plane a lifelong refuge from the auxieties, the sorrows, the discouragements so often inseparable from a literary career. His passion for this instrument has been possessive, exclusive, and as a result there is only one master whose works ever have satisfied him completely: Chopin. They have hrought to him a constantly refreshed flow of ineffable emotions, a wealth of heanty the depth of which he could never fathom. And this is quite comprehensible since Gide is what we might call an "intimist" for whom operatic or symphonic music have had little, or no appeal. He loved the piano - and likely still does, despite his claim of having said farewell to musicbecause of its discreet, elusive, confidential possibili- and of repetitions," ties, and because of its gentle tones which suit best a

circles, and in 1908 wrote the following lines:

for countless snohs, literary men and idiots, to think believe that genius could be acquired. Germany has perhaps never produced anything at once so great and so barbarons." Slashing words, indeed, but mixed with tect the French composers from an influence entirely foreign to national tradition.

On Mozart and Schumann

Mozart elicits from Gide an eloquent, enthusiastic

"The joy of Mozart! A joy one feels to be enduring, Schumann's joy is febrile, and one senses that it comes between two sobs. Mozart's joy is all serenity; and and still, of a solidity that endures. But also: neither the phrases of his music are like quiet thoughts; his of them ever wrote for the masses, or with a view to simplicity is all purity, it is a crystalline thing, all the commercial profits. Both created much ngitution by emotions play their part in it; but they do so as though already capable of sharing the emotions of angels."

As for Schumann, Gide's evaluation is somewhat hesitant. "One may regard Schnmann as an admirable musiciau," he wrote, "But he is too easily pleased; surrenders itself all at once; he cannot turn it to account except by the most summary procedures; as soon as he attempts to develop a notion, he tires it out and master weakens it; his harmonic system is of a distressing banality, his modulations are sickening in their vulgarity. In short: is it not sad to have to confine the love one has, after all, kept for him, to the works of horn gift for harmonions syllables and delightful

Gide the beloved object of a life study. Perhaps no hardly do justice to the extraordinary fragrance of the other commentator has thrown more light upon the text; matter of their adequate interpretation, than he has. disregarding its proper style and remaining blissfully ignorant of his personality and intentions, ought to meditate over the following lines:

"The harder performers labor to disclose to us Chopin's soul, the more misunderstood he often becomes. One may interpret Bach, Beethoven, Schumann, Liszt, or Fauré more or less well; their meaning will not he warped by a certain small measure of clumsiness in representing them. Chopiu alone, if his intentions are betrayed, can be profoundly, intimately, totally disfigured "

"I like this music of Chopin," Gide continues, "to be delivered in an undertone and without undue brilliance. excepting of course some virtnoso pieces such as the scherzos and polonaises,"

Among the thirty-two Beethoven Sonatas, Gide has a preference for the early ones, those especially in which the Titan is graceful rather than dramatic and powerful, "I looked over the whole first volume again," he wrote : "I do not know why people pretend to underrate those youthful ones. Some of them have an irresistible appeal, a novelty and a truth of accent that disposes of all objections. I have a horror of pathos

fore, is it not natural that at a time when the French are for André Gide a permanent source of enchant. literary world was submerged under a potent wave of ment. The "Nocturnes," the "Barcarolles" always oc-Wagnerism, young André Gide stood apart—like De- cupied a place of honor on the music stand of his inbussy—from the general attitude of Parisian artistic strument. So did "Iberia," the colorful suite by Albeniz, But it is most surprising to find that the "Notes" con-"I abhor Wagner's personality. His marvels do not tain so few references to Debussy. Still, Glde belonged so much exalt, as crush us. He has made it possible to that small group of artists who met nt Pierre Louys' or at the Librairle de l'Art Indépendant, a gronn which that they were found of music, and for some artists to included such writers as Stephane Mallarme, Jules Laforgue, and Henri de Régnier. Debussy missed few of these reunions, and Gide could have given us-and could still give us-some fascinating recollections upon reluctant admiration and prompted by the desire to pro- Claude-Achille's reactions, attitude, and opinions, Gide probably played his "Estampes" and the first book of "Images," for in 1906 a brief note appears: "Right now I am perfecting some pieces by Debussy,"

Debussy and Gide

Between Delmssy and Audré Gide there is more than one point of similarity. The chief one is, of course, that both produced works of distinguished originality the novelty of a literary or musical style that was all their own. The years have gone by, and Debussy's "innovations," which at first gave such a shock to conservative minds, have now become semi-classical, Gide, who in his first books gave a certain impression of hostility to ordinary life and whose uttitude was perhaps a little arrogant or lending to lawiess eccentricity, has given up those oddities and become a truly great

For those—and they are millions—who still believe that the lasting qualities of literature dwell not in shotgun style, freakishness, or baby talk, but in an inone of André Gide's novels, "Isnhelle." It is in the Chopin's works, on the other hand, have been for original French, since the cloverest translation could

"Isabelle! J'imaginais sa robe bianche fuir an détour All those who distort the Polish master's music by de chaque allée; à travers l'inconstant feuillage, chaque rayon rappelait son regard, son sonrire mélancolique, et comme j'ignorais l'amour, je me figurais que j'almais et, tout heureux d'être amoureux, m'écontais avec complatsance. Que le parc était beau! et qu'il s'apprétait noblement à la mélaucolle de cette salson déclinante. J'y respirais avec enivrement l'odeur des mousses et des feuilles pourrissantes. Les grands marronlers roux, à demi dépouillés déjà, ployalent leurs branches jusqu'à terre; certains huissons pourprés rutilaient à travers l'averse; l'herbe, auprès d'eux, prenait une verdeur aignë; il y avait quelques colchiques dans les pelouses du jardin; un peu plus bus, dans le vailon, une prairie en était rose, que l'on apercevait de la carrière où, quand la pluie cessult, fulluis m'asseoir: où, rêveuse, Mademoiselle de Salnt-Auréol s'était assise naguère, peut-être,"

Who, but a noet and a musician of the highest ideals. could have written such a magnificent symphony in words? Gide said ut one time: "I have a passion for teaching and even if the pupil were hardly worth the trouble and patience. I have made the experiment more than once, and am so foolish as to believe that my lessons were as good as the hest instructors.'

and of repetitions.

And pages quoted above mover on the summaries (Gabriel Paure's exquisite modulations, and the paliterary beauty and are in themselves an invaluable (1977). ties, and because of its gentle tones which suit best a reverle by the fireside, in a lingering twilight. There-trician atmosphere which permeates his piano music, element of tuition, a rare (Continued on Page 267)

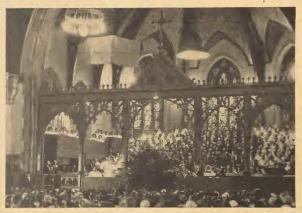
THE ETUDE

Our Astonishing Musical Beginnings At Bethlehem

THE STORY of colonial musical life in Bethlehem makes an almost incredible tale. In 1741, the year of its settlement, there was at the forks of the Delaware and Lehigh but one log house sheltering its seventeen Moravian founders; in succeeding decades it was a frontier village; at the time of the Revolution it was a very small town; yet in the history of America there has never been another place of its size and state of development to boast such musical culture as it displayed. In some ways it surpassed colonial PhilaPart Three

by Paul G. Chancellor

Dr. Chancellor is a member of the faculty of the famous Hill School at Pottstown, Pennsylvania, and an authority on Pennsylvania folklore.



THE WORLD-FAMOUS BETHLEHEM BACH CHOIR In the beautiful Packer Chapel on the campus of Lehigh University. The choir is singing the B Minor Mass of Bach. Dr. Bruce Carey was conductor of the choir at this time. This picture is reprinted by courtesy of "Life" Magazine.

Protestant communions, since they trace their beliefs a dispersed people with toe-holds in Saxony on the estate of Count Zinzendorf and in London; while their missionaries were scattered from Greenland to Abyssinia. They were horn missionaries. Missionary work means travel, and the Moravians were indefatigable travelers. Bethlehem itself was a mission post, and there was constant travel between it and Saxony and London. This fact, as we shall see, will explain the almost incredible knowledge the Pennsylvania Moravians had of contemporary European music,

The Moravians were also an innately musical people, and music was the very breath of their religious expression. One of their treasures was a rich hody of hymns dating back to Hus and even earlier. It was grounded iu Gregorian chant and German chorale, en-

To understand this miracle of music we must know riched by contact with the hymnody of several central the Moravians. They may be called the oldest of European countries, and augmented constantly by thousands of new hymns, many of them the product of back to John Hus, and no other religious group ever improvisation. These hymns were not only for occaendured greater persecution or showed more heroic sions of the liturgical year; they were for all the activitenacity to their beliefs. They had suffered not only ties of the duy from waking to sleeping, and of life martyrdom but almost total annihilation by fire and litself from the crudle to the grave. The little group of sword. In the early eighteenth century they were still nilgrims that finally settled Bethlohem sang as they crossed the sea and on that same host were the Wesley brothers. John and Charles. So impressed were the latter by the ferveucy and naturalness of the singing of the Bohemian Brethren that much of the same hymnody was incorporated in the Methodist revival. Finally, it might be noted too that many of the Bethlehem settlers were men and women with musical

With this knowledge we shall not be too surprised

VOICE

to find that Count Zinzendorf improvised, at Bethlehem's second Christmas in 1742, the hynn of thirtyseven stanzas now known as the Bethlehem, or Pennsylvania Christmas Hymn. It will be understandable, too, why Immanuel Nitschmann returned to Bethlehem on one occasion with a small load of music by Haydn and Mozart. He had been to Germany and London and knew what was going ou there. Nor Is it sheer accident that the music of John Antes, an American-born Moravian composer, sounds like Haydn, He met Haydn in Vienna, worshipped his music, and imitated it. Finally, it should not be too surprising to find in Bishop Spangenberg's "Patriarchal Plan"-the very first directive for administering the new settlement-provision for "organization of older boys and girls into choir divisions." Yet where else in the whole history of American settlement could such a provision be found? Not only were there choirs formed, but other musical activities were organized in amazingly short order. The history of Bethlehem's first sixty or seventy years stands, as we shall see, in sharp contradiction to the theory that music can flourish only in a developed community, after radimentary necessities have been provided for

The choirs that were established followed closely the pattern already well developed by the Moravlans in Saxony. Membership was not optional; participation was considered a consecrated duty for all who could sing. Not only were boys' and girls' groups formed, as Spangenberg had directed, but cholrs of men and women us well. Each was a unit of seventeen members. and was more of a singing "class" than a choir as we generally think of it. Not only organization, but leadership, training, and rehearsing were systematized. Music was purchased, or, more often, copied by hand. Antiphonal singing was a feature of Moravian choir singing, since the sexes were, in Bethlehem's earlier decades at least, never mixed. The men sang from the organ gallery, the women from the opposite side of the church. Visitors would have noticed that under the white caps of the latter were distinguishing colored ribbons: white for widows, blue for married women, pink for the unmarried.

The first necommanying instrument was a spinet which arrived in 1744. In 1746 the first organ was used, an instrument built in Philadelphia by Hesselins and Klemm. The latter soon went to Bethlehem and combined his skill with that of David Tanneberger, the greatest of Moravian organ builders, who supplied no lewer than fourteen organs to the American-German churches, among them the one installed in Zion's Church, Philadelphia, in 1791. This latter was the largest organ then in the United States, and its dedication was lent added distinction by the presence of President and Mrs. Washington, together with members of Congress.

One of the most remarkable features of early Bethlehem church music was the use of orchestral instruments in church services. Strings, flutes, oboes, horns, trumpets, and kettledrums were in constaut use, something utterly rich and strange in colonial America, Yet this again can be under- (Continued on Page 256)

Music Teachers National Association

A Department Dealing With the Achievements, Past and Present, of America's Oldest Music Teaching Organization the MTNA, Founded December, 1876, at Delaware, Ohio

THEODORE M. FINNEY

THE APPEARANCE of this page in the most widely-read magazine devoted to music in the world is a most happy and welcome resumption of a relationship which originated in the circumstance that Theodore Presser was the founder of both the Music Teachers National Association and The ETUDE Music Magazine. Neither the MTNA nor THE ETUDE from the purpose which guided their founder: "the advancement of musical knowledge and education," The current officers of the MTNA and the present Editor of The ETUDE know that they represent a great tradition in American musical life, a tradition which

continues to inspire and guide every teacher of music In our country Readers of The ETUDE know its scope and quality. A paragraph concerning the background of the Music Teachers National Association will suffice to introduce them to the oldest organization of music teachers in the world. In 1876 Theodore Presser was a music teacher at Ohlo Wesleyan, Delaware, Ohio. He invited a group of other teachers who, like himself, could anticipate the coming greatness of American musical life, to meet at Delaware during Christmas week. They came, and out of their enthusiasm the MTNA was founded. They talked about the subjects that perennially interest music teachers: the minimum training for their profession; the terminology of music, popular music, American music, teaching methods. They met each other, taiked and ate together, listened to music, came to Delaware strangers and left life-long friends. They talked shop and fraternized, and in so doing laid the foundation for a democratic friendliness among American musicians which has withstood assault after assault from the imported sacrosanct "Meister" attitude. In the years since that first meeting, they and their successors have made music available to the mil-

him that "One thing has been made evident, that the

mesical ear is more common than has been generally

Conducted by

Dr. Theodore M. Finney

Head Music Department, University of Pittshurgh Editor and Chairman, Archives Committee of the MTNA

supposed," It was an American discovery. That music teachers are friendly human beings, auxious to improve themselves by helping each other; willing, on the whole, Hilinois to submerge their own idiosyncracies for the welfare Teachers Association, is another American discovery.

The history of the organization prompted by these twin discoveries, may be found in detail in the back issnes of The Etude, in the long shelf of "Volumes of Proceedings" of the MTNA, and ln the memories of thousands of music teachers. It can be completed here in one sentence: The meetings, publications, and yearround committee activities begun in 1876 have con- Boris Goldovsky. tinued without a break ever since

The Recent Meeting

The most recent climax came in Boston during the days between December 30, 1947 and January 2, 1948. With headquarters at the Hotel Statler, more than a thousand music teachers from all over the United States met, for a renewal of their friendships, a great program of music and discussion, a concentrated athas departed, in almost three-quarters of a century, tack (for those who like them) on the supply of lobsters and beans, and a chance to wade in the results of a historic New England snowstorm. Boston, with the facilities and cooperation of the Boston Symphony Orchestra, the New England Conservatory, Harvard University, and Boston University, was a genial and bountiful host.

The business of the Music Teachers National Association was transacted at the Annual Business Meeting and at numerous meetings of the Executive Committee. Three new members were elected to the Executive Committee: Caroline Irons of California, Karl Knerstelner of Florida, and Malcolm Holmes of Massachusetts. The officers of the previous year were reelected : President, Raymond Kendall ; Vice-President, Leo C. Miller; Secretary, Wilfred Bain; Treasnrer, Oscar W. Denimler; Editor, Theodore M. Finney,

A list of the musical programs must serve to indicate how well attendance was repaid in this respect Music of the Middle Ages and the Renaissance by the Vielle Trio, Franz Siedersheck, Beatrice Dohme,

Werner Landshoff, assisted by Du Bos Robertson, The Boston Symphony Orchestra, Dr. Koussevitzky

The Newton High School Glee Club, Mr. James H. Remley and Mr. Wesley S. Merritt.

The Kroli Quartet at Sanders Theater, Harvard University, through the kindness of the Elizabeth Spragne Coolidge Foundation of the Library of Congress. This concert, by the way, was preceded by a delightful Tea lions whose presence was noticed with astonishment in and Reception at the Fogg Museum in honor of Mrs. Boston in 1838, when, as a result of Lowell Mason's teaching, the Mayor of Boston received a letter telling

A concert at the New England Conservatory, of Contemporary American Chamber Music, by members of the Boston Symphony Orchestra.

A program for the Annual Banquet by the Walden String Quartet, now in residence at the University of

A program for the guests at the Luncheon of the of their profession; ready, in a word, to belong to a National Federation of Music Clubs by Adele Addison, An organ recitai, at Memoriai Citapei, Harvard University, by E. Power Biggs, assisted by the choir of

King's Chapel, Elwood E, Gaskiji, Cholymaster, and Roger Voisin, Trumpet. A program of opera excerpts by the Opera Depart-

ment of the New England Conservatory, directed by

The music heard ranged from hard-to-understand medieval, through much that was lovely and beautiful, to impossible-to-hear Schoenberg. One of the most hopeful signs of America's coming-of-age unisleally was the laughter which greeted the Schoenberg plece. Trying to take such a product of an obviously decadent and now hopeiessiy jost Enropean cuiture is no jonger-as it once was-a self-imposed long-faced "must" for us poor ignorant American music teachers. We are growing up to the place where we feel free to make no our own minds. Schoenberg, by the way, spoke before the MTNA in 1939 at Kansas City. Among other things he told ns that in a text book on composition, which he was then writing, he was explaining all the steps of a composer, as to how they were taken in the interest of understandableness!

Plan of Organization

The MTNA is organized around a group of Standing Committees, each representing one of the major interests in the whole field of music. Programs of papers and discussions are arranged by these committees. Thus the general sessions, where subjects are planned for their wide appeal, are supplemented by numerous forums and sectional meetings where the most varied interests are represented. Forums were held on such subjects as theory, school music, community music, the music library, muslcology, organ and choral music, Latin American music, music in therapy, American music, psychology of music, voice, piano, strings, and andio-visual aids to teaching.

One of the most fruitful series of meetings is sponsored by the Council of State and Local Music Teachers organizations, organized and presided over by Miss Edith Lucille Robbins of Lincoln, Nebraska. At these meetings the leaders of organizations from all over the country come together to discuss and act upon their problems. The twin subjects of accrediting private music and granting school credit for work with private teachers have interested this group for several years. Each year progress has been made in clarifying the difficulties involved, and the opportunity to compare and discuss the various types of plans in operation in various parts of the country (Continued on Page 270)

A Representative Two-Manual Organ

Any Reputable Organ Builder Can Build to These Specifications

The size and acoustics of the church or the auditorium have everything to do with the sound and effectiveness of the in-strument desired. Any representative organ builder can adapt such an organ as here described more exactly and appropriately to the actual conditions.

RESENT day organs are equipped with excellent onsoles that have every known mechanical convenience. Sometimes one wonders for what they are all intended and why they are not used. Perhaps some of the mechanicals are mlll stones around the necks of organists, but they should not be! One great organist has said many times that any organ is only as good as the mechanics that control it. There may be a few organs which still sound gorgeons although they are mechanical wrecks. These, however, are exceptions. I know of one organ, a rather famous instrument, which has a pedal organ of more than twentyfive stops and not a single pedal piston. There is no way to get the pedal stops on or off except by manual pistons. There are a number of large four-manual organs, each one lacking a general piston. I know of one fine large organ with but two general pistons. It definitely is a handicap to have to play an organ such as this. Another organ, with stops too numerons to mention, has fifty-two general pistons, among others, and not one general will work so that the organist can

For the most part, however, our organs do have adequate mechanicals, and for the most part they work. or can be made to work. Now the problem is, do we know how to use these mechanicals to the best advantage; do we know how to "set up" an organ so that the organ can be played easily and conveniently? Time after time, I am asked, "Is there a regular way that one may set the pistons?" Of course there is a "regular" way to set pistons, but there are so many exceptions that one hesitates to make any definite rules. When I go to play a new organ or one that I have never played before, the first thing I do is to find out what the balance of the stops is, and where each one will fit into a built-up ensemble. Then I proceed to set up the instrument on the pistons available on the organ.

the "on or off" at the end of each Let us take for example a two-manual organ with the following specifications GREAT

Rohr Flute Flute Octave Twelfth Fifteeuth Mixture Genschorn SWELL Quintuton Geigen Geigen Flute Gamba Celeste Flute Flute Gamba Gamba Celeste Flute Trinngular Octave	22/
Octave Twelfth Fifteenth Mixture Gemshorn SWELL Quintaton Geigen Finte Gamba Celeste Finte Trinigular Octave	2%
Twelfth Fifteenth Mixture Genshorn SWELL Quintaton Geizen Finte Gamba Gamba Celeste Finte Triangular Octave	2%
Twelfth Fifteenth Mixture Genshorn SWELL Quintaton Geizen Finte Gamba Gamba Celeste Finte Triangular Octave	2%
Fifteenth Mixture . Genshorn . SWELL Quintaton . Geigen . Flute . Gamba Celeste . Flute Triangular Octave	11
Mixture Genshorn SWELL Quintaton Geisen Guiba Gamba Gamba Geleste Flute Triangular Octave	11
Gemshorn SWELL Quintaton Geigen Flute Gamba Celeste Flute Triangular Octave Octave Celest	
Quintuton SWELL Quintuton Geigen Flute Gamba Celeste Flute Triniquilar Octave	
Quintaton Geigen Flute Gamba Gamba Celeste Flute Triangular Octave Octave	
Quintaton Geigen Flute Gamba Gamba Celeste Flute Triangular Octave Octave	
Geigen Flute Gamba Gamba Celeste Flute Triangular Octave	
Flute Gamba Gamba Celeste Flute Triangular Octave	16
Flute Gamba Gamba Celeste Flute Triangular Octave	8
Gamba Gamba Celeste Flute Triungular Octave	1
Gamba Celeste Flate Triangular Octave	
Flate Triangular	
Octave	
Octavin	
Mixinre	
Oboe	
Trompette	
Vox Humana	
PEDAL.	
Vox Humana PEDAL	

APRIL, 1948

by Dr. Alexander Mc Curdy

Editor, Organ Department

Tolone		Flute 8'	Vox Human
Ouintaton		Flute 4'	Tremolo
Celio8'			
Principal8			
Tute8'	Swell #5	Gamba	Geigen
Tute4'		Flute 8'	Octave
Octave4'		Flute Triangular	
Prombone			
Fromba8'			
	Swell #6	Gamba	Geigen
Eight pistons for Swell	"	Flute 8'	Octave
light pistons for Great		Flute Triangular	Octavin

One can see at a glance that, for an instrument of its size, this organ is well equipped with pistons, It is almost ideal for handling as thing is left to the imagination. One should note at once that the eight pistons for the Swell, the eight for the Great, and the eight for the Pedal are independent, although this fact is not quite clear in the above specification. There are no entangling alliances, only the intra-manual couplers on the manual pistons. How helpful it is to play an organ that is not all ammed up" with couplers on the manual pistons, or pedal stops flying on and off, except when you

Eight pistons for Pedal

"On or off" for manual pistons

to pedal. Eight pistons for entire

row of manual pistons. Now with the wealth of mechanicals on this organ it is possible to set these pistons so that you can get a first-class build-up on each manual and have a suit able nedal to go along

want them. You will note, of

course, that this is controlled with

Let us assume that we set ur the organ like this

Gamba Celeste

Gamba Celeste

Gamba Celeste

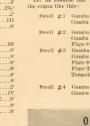
Gamba Celeste

Flute Triangular

Finte 8/

Tremelo

Gamba





A REPRESENTATIVE CONSOLE OF A TWO-MANUAL ORGAN Printed by courtesy of the Austin Organ Company

Swell #7	Gamha Flute 8' Flute Triangular Geigen	Octave Octavia Oboe Mixture
Swell #8	Gamba Flute 8' Flute Triangular Geigen	Octave Octavin Oboe Mixture Trompette
Great #1	Gemshorn Great #2	Gemshorn Rohr Flute

ORGAN

Great #3 Gemshorn (Continued on Page 258)

Flute Music of the Seventeenth And Eighteenth Centuries

by Laurence Taylor

We are indeed pleased to present the first of two articles by Mr. Laurence Taylor, whose writings for this department in the past have proven so stimulating and informative to our readers.

Mr. Taylor is a member of the San Antonio Symphony Orchestra, and since 1944 has been a member of tha Committee on Instrumental Ensamblas for the Music Educators' National Conference. More than thirty of his arrangaments for woodwind ensembles have been published to date.

In next month's issua of THE ETUDE, Mr. Taylor will discuss the proper interpretation of ornamentations of seventeenth and eightaanth century music for the flute. -EDITOR'S NOTE.

THE FIRST thing to be said, perhaps, concerning where the composer called for a flute music of this period, is that there were two specific instrument, this was never instruments known as "flutes"; the transverse flute, or "German" flute, which has survived as the orchestra flute of today, and the recorder or "English" flute (known also as flute a bec and flute douce). This latter flute, that is, the recorder, was very popular during the Seventeenth Century and as late as 1740 was described in a contemporary musical dictionary as the "common flute," to distinguish it from the "German flute." It is interesting to note that in the instrumental senatas of George Frideric Handel, of which the writer was fortunate enough to see a first edition owned by Mr. John Wummer, solo flutist of the New York Philharmonic Symphony, the Master's seven

sonatas for our modern flute (the modern flute in Haudel's day possessed one key!) are labeled "for flauto traverso," whereas his four sonatas for recorder in the same book just say "flauto," This would agree with the aforementioned dictionary's description of the recorder as "the common flute"

The recorder had been pretty well by-passed by the end of the Eighteenth Century and did not figure prominently until very recently, perhaps from the 1920's on, when a remarkable renaissance of the instrument began to take place in Germany, Austria, and England; also, in our own country, for the past ten years the recorder has been making remarkable strides, courses in recorder ensemble playing being listed now in several of our Eastern colleges and music schools,

While Handel had been careful in his sonatas to distinguish between

those for recorder and those for transverse flute, the bass line, to give it additional emphasis. In the earlier marking at the beginning of a movement. These marks indeed, it was only a comparatively recent developmeut in Handel's day for a composer to call for a definite instrument. Previously, it was quite customary for a composer to write sonatas for violin or ohoe, or recorder or German flute, and any one of these instruments could be used very successfully for the number in question. The range on all the wind instruments was limited; if notes possible only on the violin were called for, the composer himself very often would write in an "ossia" part, in case another solo instrument was used. Technically there was no great problem in the choice of instruments, inasmuch as for the most part, distinctive idiomatic writing for strings and woodwinds had not yet been attempted. Even

meant to be binding, and until far into the Eighteenth Century the instrumentation and allocation of the parts was left to the performers

The Matter of Accompaniment

The accompaniment to these solo sonatas was provided by the keyboard instrument of the period, with usually a bass stringed instrument, cello, or viola da gamba playing the

(Right) LAURENCE TAYLOR



THE SAN ANTONIO SYMPHONY FLUTE SECTION Laurence Taylor, solo piccolo, third flute; Thomas Curran, second flute; and Donald Macdonald, solo flute, go over a difficult orchestral passage before the concert.

part of our period, members of the lute family (a stringed Instrument of Oriental origin, having several double-strings and using a special notation called tablature), had cooperated in the accompaniment.

The keyboard accompaniment provided by the original composer was usually a figured bass. This consisted of a single line of music (the bass line), having

> BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

figures under various notes to show what the harmony shove was to be; that is, as A with a #3 underneath above was to be the meant an A chord, having a C# (and presumably also an E) to be played above it by the right hand. You figures at all indicated that the single note in the base was the root of the chord. A figure 6 would indicate a first inversion chord. With this single figured bass line before him, (this generally became the left hand part in toto) the accompanist would sit down and improvise a right hand part, usually chordal in nature, and occasionally a florid, moving part. For the most part, the right hand was supposed to be a discreet fill-in of harmonies, and the solo instrument (flute) almost hever relinquished its melodic line and primary importance from the begianing to the end of a number. Nowadays. the figured bass is carefully worked out in advance by the editor, before the number is ever printed, so that the full plane accompaniment is there, with nothing left to improvise. This is known as "realizing the bass"

We have said that a 'ceilo or viola da gamba was used in those days to play the bass line, in addition to the keyboard accompaniment. This consisted of the figured bass part without the figures. The use of an additional instrument on the bass line was considered necessary to bring out this important part, because of the smallness of volume of most of the keyboard iastruments in use at the time. With the modern planeforte or organ, it is no longer necessary to set off the ground bass by rendering it on an additional bass instrument. Some of the keyboard instruments then in use were the clavichord (Bach's favorite), the harpsichord, particularly favored by the French composers.

the virginals (English), and the organ. Carl Phillip Emanuel Bach, in 1762, mentioned the pinnoforte as helng the best of all keyboard instruments for accompanying a soio. The piano nossesses the great advantage of enabling the player easily to regulate the loudness of the sound by the strength of his touch. On the other hand, the strength of the touch on the harpsichord makes very little

"Editing" We have said that in modern

editions the editor will write out a full piano part rather than ieave it to an accompanist to improvise from the composer's given figured bass. In the solo flute parts also

of these seventeeath and eighteenth century sonatas, much work is required of the editor before this music can safely be placed in the hands of young players. The instrumental music of this period was characteristically put forth by the composer almost without any of the phrase marks, slurs, staccato signs, dynamics, indications of templ, and so forth, which we of a later era have come to expect as a matter of course to find on all of our music. It has often been the lack of this "editing" as we call it, which has caused some of this early music to appear "dry" or "remote" or out of sympathy to the modern player. Anyone who has had the opportunity of seeing an original edition of the Bach or Handel flute sonatas must have been astounded to note the almost complete absence of slurs and dy-

of expression and style were left to the performer and, thanks to the stability of musical conception in that period, the composer was in a position to presuppose that the performer possessed a correct feeling for the possibilities and a clear understanding of the requirements entailed in rendering his works. This Eighteenth Century principle of expecting the performer to know when slurs and varied phrasing ought to be introduced to enliven and vary the solo part often has not been well understood by some of our modern editors, with the result that certain Eighteenth Century works have been presented in a presnmably "modern" edition, without any of the necessary instructions and indications of tempi being added. Our nineteenth and twentieth century music is so earefully (Continued on Page 264)

THE ETUDE

TN OUR previous two discussions relating to bands in America, we were concerned with those bands of the past and present. We shall, with this discussion, concern ourselves with the status of our bands of the future. In order that we might refresh our thinking of the previous articles, perhaps a few words of review are in order.

We have previously mentioned the early band program in America and its inauguration through the channels of our military departments; and how later, the military band was followed by the town or community band, which, in turn, was partially supplanted by the school and the college band.

No one will deny that we bave every reason to be proud of the results as achieved by our bands during the past two decades, and no one will question the growth in quality of the musicianship of bandsmen and conductors during that period.

Not even those grossly misinformed or frustrated individuals who would challenge the band's status as a respectable medium of musical expression have the tenacity to question its great appeal to young America, nor deny its contribution to the cultural program of our nation. Many of us who have had the good fortune of being a part of this program have every reason for being proud of the results. However, to gloat over the past without devoting due attention to what Is to come will only weaken past gains and thus destroy the future progress of our bands.

It is sheer folly to assume that bands in America have reached their peak or that a de-emphasis of the band program is advisable.

True, we flud a larger number of school bands today than were in existence during the "thirties." Although such growth is highly desirable and represents progress and public interest, it does not necessarily indicate that such growth is the sole means by which we should appraise our program. We cannot expect the bands of the future to fulfill their musical mission unless steps are taken to improve their function and musical standrds. Among the more vital and important problems facing those bands are the following:

- (1) Lack of national organizational leadership. (2) Lack of specific purposes, aims, and objectives.
- (3) Lack of qualified conductors and teachers.
- (4) Lack of a course of study for instrumental music in the schools.
- (5) Lack of first-vate band literature.
- (6) Lack of roordination and lutegration of school, municipal, and professional bands

National Leadership

The present administrative set-up of the national school band association is not able to function efficiently on a nation-wide scale, and since it is concerned primarily with school bands, it does not provide leadership for the band program beyond the high school level. At the present, there is no agency which is representative of the national band movement, except at the high school or college level. The American Bandmasters Association is a most worthy organization, but to date it has not successfully coordinated its efforts or activities with the previously mentioned groups.

Unity creates strength and power; hence, we must develop means for consolidating our efforts and action. At present, individual states know little or nothing of the band program as conducted by their neighbors. Band conductors do not have sufficient opportunity to meet as a unit, hence the lack of coordination of ideas and uniformity of standards is obvious. The program at present is too isolated, lacks integration, and is tending to become more and more individualistic, rather than national in scope.

Clarification of Purposes, Aims, and Objectives

Although there are thousands of high school bands In our schools today, it is doubtful if but a few have established a program of definite aims and objectives. For the majority, the sole purpose of existence seems to lie in their ability to "service" their school activities program. Likewise, and unfortunately for the band's future, too many school administrators look upon the band's objectives with this same viewpoint in mind,

The principal weakness of our present program lies in its complete disregard for a plan of objectives and

THE UNIVERSITY OF MICHIGAN BAND En route to Pasadena, California and the Rose Bowl

American Bands of the Future by Dr. William D. Revelli

aims, and it is because of this fact that the high school school music should be well informed in fields other band continues to be looked upon as a "service" or "propagauda" organization. While the success of the band can be attributed to a certain degree to its over-all progress is concerned. If the band of the future is to achieve its rightful status, then emphasis must be placed not on the number of engagements, but on the quality of performance, as it is only through constant adherence to the latter ideals that the bands of the future can continue to develop.

Teacher training institutions are constantly improving their programs; entrance and graduation requirements are gradually being raised and curricula revised for the better. However, much remains to be accomplished before our future band conductors can be as well qualified as the outstanding conductors of our major symphony orchestras. In the first place, too many teacher training colleges whose facilities and carricula are inadequate, offer degrees and are graduating students who are not properly prepared to teach or conduct. A careful serntiny of the products of such colleges will provide ample evidence of these facts.

In too many such schools, the course of study fails to offer sufficient instruction in applied music, and when such is made available, it is frequently taught by persons of inadequate training or experience. A thorough study of the present day requirements of the music education degree, as offered by some institutions, leaves one curious as to how the student is able to acquire even as little as a mediocre musical background, while fulfilling the total requirements of the various courses. It is assumed that all teachers of

than music, but it would seem only fair and logical that we expect them first to possess a solid unusical foundation. Does the fact that they are able to play service to its school and community, nevertheless, such the piane or sing, necessarily qualify them as teachers service has been costly, so far as the band's musical or conductors of instrumental music in the schools? Likewise does a degree in science or history, with a minor in music, prepare teachers to conduct high school bands, orchestras, and choirs? It has always aroused the writer's enriosity (as well

as his temperature) to find that a person may possess tenchor's certificate and he eligible to teach music. although the Individual may not be a unsician nor have had any formal musical training. However, should we musicians attempt to teach a non-musical subject without having obtained the necessary training in that particular subject, we would soon discover that state educational departments would prohibit us from doing

That such a ridleulous situation prevails is undoubtedly due to public school musicians themselves, as they have constantly "undersold" or underestimated the importance and necessity of a thorough preparation in music. Until the entrance requirements of our teacher training institutions become more rigid, and unqualified teachers are eliminated, the possibilities for improvement in school music are quite remote.

It does not seem possible that instrumental music could have been a part of our school program for these many years without baying adopted a course of study, or at least have initiated some definite plan of instrucion throughout the school program. Without doubt, this disregard for the formulation of a course of study for our instrumental program is greatly responsible for its failure of having achieved its rightful status.

Certainly no other subject in our school curricula is so disorganized and lacking in its plan of course content as is that of our school instrumental program Although hands and orchestras have been a part of our educational plan for over two decades, they are still without an organized (Continued on Page 264)

BAND and ORCHESTRA

Francesco Santoliquido was born at St. Gaorgio a Cremano, Naplas, August 6, 1883. He studied with Falchi at the Liceo di Santa Cacilia in Roma. Ha has spent much of his lifa in Tunis. He has written four operas and several works for

WSIC is going through a very agitated and unsettled period. We live today a heories, and musicians are looking desperately for new ways of expression. But what is the use of finding new ways of expression when one has nothing or very little to say? Unfortunately, this seems to be the present situation, Great figures like Claude Debussy and Igor Stravinsky did find ways of expression and gave us at the same time, wonderful masterpieces like "Pelléas et Mélisande," "L'oiseau de feu," and "Petrouchka." But the period of great geniuses seems gone, and most of the living composers give us new theories instead of masterpieces.

The question is: "Must the theory come before the work of art?" I am absolutely certain of the contrary; the work of art must come first and the theory afterwards, A theory cannot produce a work of art but a work of art can produce a theory and reveal a new way of expression.

A real innovator has never said, "I want to be an innovator." He has been one without even realizing it. Every great genius has unconsciously been an innovator and never claimed to be one! Today there is entirely too much talk about innovation and progress.



FRANCESCO SANTOLIOUIDO

Is there such a thing as progress in art? I believe not. Every great artist reaches perfection. After him another artist comes who does something entirely dif-

it into a sort of hermetic and esoteric art, limited to a few initiated people. This is the most terrible danger that music has ever run.

Music has always been and must continue to be a universal art which must give spiritual enjoyment and comfort to the human sonl and relief to the suffering of all humanity Music is the voice of God and everybody must have the right to hear it and understand it.

"Music opens the door of all mysteries," said the Chinese philosopher Taotsé, "From it everything is born and in it everything finds its origin." Also, in India, they used to find in rhythmical figures the secret construction of things. The dance of Schiva described -EDITOR'S NOTE. in fact the life of the Universe, the evolution of the Seasons, the eternal alternative of hirth and death. Music seems to give back to man his divine origin and deliver him temporarily, by the miracle of its cosmic essence and spiritual power, from the chains of his dark, everyday Calvary. The world of sound is not a fabulous realm enclosed in forbidden limits, but a luminous heaven of harmonies open to everybody.

What some muscians, misguided by snobbishness or degeneracy, are trying to do today is a fatal mistake. which will bring down music from its divine throne.

To bring music back to its universality is an absolute necessity. Paul Hindemith, who is one of the most interesting figures of today, seems to understand this necessity and now claims that "Music must not be an hermetic art but must have qualitles which can make it accessible to everybody." Let us hope that mus c will take the high road and again become the universal art that Beethoven and Verdi, in their respective fields, brought to the h ghest summits,

Capitalizing Your Musical Ability

(Continued from Page 212)

Then, last summer (1947) we announced a course of and straightforwardness, such profound understandeight one-week sessions, with a moderate over-all fee, at a glorions scenic spot, Shawnee-on-Delaware, Pa, a music, as does Plerre Monteux. The Cesar Franck few miles from the famons Delaware Water Gap. Several years previously I had purchased the large hotel 'Shawnee Inn,' including the eighteen-hole golf course, the swimming pool, several houses, and some six hunand technically the recording is superintively good dred acres of woodland. My publishing business, the The recording is of special interest to me, not merely Shawnee Press, will eventually be conducted at this

"The 'Pennsylvanians' spent eight weeks at Shawnee last summer and broadcast from there daily. Every member of the 'Pennsylvanians' (numbering sixty-five) receives a minimum annual salary of eight thousand dollars, and the specialists and soloists receive yearly salaries far exceeding that amount. Anyone attending our rehearsals soon realizes that every member of the organization works hard and unremittingly, but we all have a joyous time doing it. There are, in addition, in our organization, script writers, staff managers, secretaries, and radio experts at the mixing panels, as well as our office staff. All are a necessary part of the organization required to carry on our work

A Practical Course

"Last year over five hundred musicians attended the cight one-week sessions. Students, representing every one of the United States and Hawaii and Canada, were present. Every moment of the day, from early morning to midnight, was filled with discussions, lectures, rehearsals, and observation periods devoted to the new techniques and methods of broadcasting. Each class of workers in the Workshop took part in a chorus assembled on the first day of arrival. The voices in this chorus were not 'auditioned' or 'screened' in advance add insult to injury (or so 1 felt), I was charged with prior to arriving at Shawnee. Usually within two days' time they gave evidences of what can be accomplished In precision, tone quality, diction, and rhythm as evolved another artist come who does something entirety mis-ferent and also reaches perfection, excluding all pos-ferent and also reaches perfection, excluding all pos-tors are also provided by the multi-reacher something of the multi-reacher something by the Intensive methods of the Pennsylvanians. By the

as we began rehears als, and was completely abandoned

For what concerns music there is a tendency to make enous chorus at the beginning of the week. The most enous chorus at the convincing of all Instruction is that which permits the individual to demonstrate his own ability

"Ours is a magnificent country. We have hardly touched the fringe of our opportunities. Remember the words of the Scripture: 'The laborer is worthy of his Make yourself worthy. Forsake timidity, and determine to advance yourself and your e mnunity There is nothing that cannot be made better. That is the true creed of the perfectionist in art as well as in all work. It is the goal of the 'Pennsylvanians' to be come inst a little better every day."

My Twenty Favorite Records and Why

(Continued from Page 215)

treatment of the Moussorgsky score is eminently justified. Of the four criteria which I have set up for the choice of these records, the "Borls" synthesis justifies itself on at least three-the performance, the performers, and the technical quality. I will concede that there is ground for debate in the fourth dimension, but the excellence of the recording in the other three is so prononneed as to be overnowering.

Among recorded symphonies I must rank first and

foremost Victor recording DM-840 of the Cesur Franck Symphony by the San Francisco Symphony Orchestra conducted by Plerre Monteux. If any of my choices perfectly fulfills the four requirements that I have laid down, it must be this one, with the possible reservation that the orchestra, while excellent, is not the equal of some of our eastern orchestras. Counterbalancing this, however, is the fact that no other conductor of an American orchestra can bring to the Cesar Franck Symphony such authority, such beautiful simplicity lug and sensitive response to the spiritual values of the Symphony qualifies, at least in my ophnion, from a purely repertoire point of view. The performance is as near to being flawless as any performance can be, because I happened to supervise it, but because it justified an experiment which I had suggested and which proved very happily successful. These records were made on the stage of the War Memorial Opera House. San Francisco, and the performance was recorded simultaneously in two ways. We had an equalized telephone line from the stage in San Francisco to our entting rooms in Hollywood, four bundred miles away, and one recording was taken over this line. We also had a film recording made, driving our sound truck directly onto the stage of the War Memorial Opera House and recording on film at short range. Both recordings were processed and the film recording then transferred to disc by high fidelity equipment. Mr. Monteux and I played both records, and after comparison agreed definitely and enthusiastically that the recording made on film and transferred to disc was superior to the recording made over the long distance wires. If you have Mr. Montenx's recording of the César Franck Symphony, you have the first symphony recording ever made commercially in this manner.

From the musical comedy field I know of nothing so appealing as the Columbia recording of My Bill from "Show Boat," which is sung by Carol Brace. For years I have treasured a Victor record of this hunnting tune made by Helen Morgan, and I almost resented it when responsibility for the making of the records from "Show Boat" with the cast of the revival company, and I approached the job with some skepticism, which I end or increty one access was a constitute processor the meant of the themserves as a mazer (s) are quotay to true creates in what might have been considered an ordinary, betterg-even the recording engineers, (Continued on Page 271)

THE ETUDE

Bowing in a Paganini Caprice

"... I am having difficulty in mastering the bowing which occurs in the Agitato movement of the Pagamini Caprice in A minor. No. 5. I can pluy two notes on the Up and Down bow, thus:

Rx. 1 mmm

but more than this I can't do, though I can do the thrown arpeggios in the first Caprice. . . My trouble is, I think, that I don't know whether to keep the bow above the string and let it touch by means of the finger movement, or to let it bounce of the finger movement, or to let it bounce on the string of its own weight. . . I sure would be pleased if you would advise me, for I like this boung and am anxlous to learn it. M. P., Alberta.



This bowing is played in two different ways, according to the speed at which you play it. At a slow to moderate tempo, the fingers must control the spring of the bow : at a rapid tempo the bow will spring of itself-if the how-hand is relaxed and under complete control. To play the bowing in this Caprice rapidly and clearly requires long and thoughtful practice, to say nothing of the considerable left-hand difficulties that one encounters.

If you can play two notes to each how rapidly and with clarity, you have made a long step in the right direction. Now you should practice three notes to the bow, still using repeated notes;



When you can do this easily - and it should not take long-continue with four notes to each how. This is considerably more difficult, and some weeks of daily practice may be required to master it But the lightness and control which will develop in your how-hand will more than repay you for the time you spend.

This bowing, often called "feather bowing," was a great favorite with violin virtuosi seventy-five to a hundred years ago. Nearly every "Air with Variations" included a variation devoted to it. Nowadays it is rarely heard in the concert hall, but it should be considered in the studio as a truly remarkable bowing exercise,

When you are able to play four repeated notes to the bow, rapidly and evenly, you should turn to the "three and one" bowing:



You may or may not find it difficult. When this way, you are ready for the next, and onstration. most difficult, step-the synchronization ing of the bow.

tics-such as the first of Wohlfahrt, Op. print, or otherwise unavailable to you, I fingers should straighten and the whole

The Violinist's Forum

Conducted by

Harold Berkley



name and address of the inquirer. Only initials or pseudonym given, will be pub-lished.

45-and use that for a while as practice material. Then take a more difficult study, perhaps the second of Kreutzer, and practice that. When you can play this through with clean and rapid bowing, you are ready for the Caprice,

During the weeks you spend mastering these right-hand complexities, you should also be studying the Caprice, with ordl- Ex. B nary spiccato bowing, until you can play it at a good tempo and with absolute evenness of finger technique. Unless the fingers know their job perfectly, it is of no use to try the original howing-the results are bound to be unsatisfactory.

It may interest you to know that in present-day concert performance this howing is never used. The Caprice is always played spiccato and at a very rapid tempo. When one hears Nathan Milstein play it, one feels no regret for the absence of the Paganini bowing.

"Figure 8" Bowing

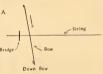
"I have been studying the book 'Practical Violin Study,' by Frederick Halin, with great advantage to myself, but there is the description of 'Figure S' bowing on Page 30. . . . If you could explain this for me I should appreciate it a lot." (Miss) E. McG., Pennsylvania.

of repeated notes and play them with the the only ambignous passage in an other-rapidity. Paganini bowing quoted at the head of wise extremely lucid book. But this par-

of the left-hand fingers with the spring of two drawings, on this page in the April how, with the fingers somewhat curved certainly train him to hear himself, and 1946 issue of the magazine. If you can on the stick, at the angle indicated in it may easily happen that his intouation It is better not to start immediately obtain or refer to that issue, perhaps you Ex. A. The the for the bow will be points will become as accurate as that of any with the Caprice; find, rather, some will understand the howing a little more ing a little towards your left shoulder, pupil in your class, study that presents no left-hand difficul- clearly. But as that copy may be out of As the end of the stroke is reached, the

Prominent Teacher and Conductor

maximum of intensity and, if need be, sonal instruction. volume of tone, the how should be drawn so that the part of the hair which is ap- motions, these deviations from the rightproaching the string is slightly nearer angled line of the how, are of very small the hridge than that part which has ale extent. In any discussion of howing, ready passed over the string. The fol- "slightly" is a blessed word! How much lowing diagrams may help to make this "slightly" actually means can be demonidea more clear:





One of the classic rules of bowing was that the bow must always be at right angles to the string. Most modern and they by no means always imply careviolinists depart from this rule, as shown above, in the interests of an improved tone production. But the deviation from too fast in the early months of study : the the right angle can be only slight; if it is pupil is so concerned with putting down exaggerated, the tone will be impaired the correct finger that he has no time to instead of improved. This angled bowing think where it should go. Sometimes they is most effective in melodic passages in- are caused by the teacher's having overvolving long, slow bow-strokes. It is rare- emphasized in the first months some parly effective when less than half the how ticular branch of instruction, such as I agree with you that the description is used, and it is never appropriate when posture or bowing. Emphatically, both of this is mastered, take several measures you mention is not clear. It is perhaps the how must move with even moderate these are important, but they must be in

But the point of vonr question is how of instruction. Good intonation must this article. As soon as you can play ticular howing device is almost impossible to change smoothly from one stroke to come first eight measures smoothly and evenly in to describe in mere words, without dem- another, when the angle of the bow to the string has to be changed at the same a fair ear, and it is just as evident that I attempted to describe it, with the aid time. Assume you are drawing a Down he has not learned to use it. But you can

right arm should swing back very slight ly towards the body, so that the tip of the how is pointing a little away from the left shoulder as it moves into the Up stroke. The effect on the stroke is that it "goes round the corner" instead of reaching a dead end, stopping, and then retracing its path.

Music and Study

You are now making the Up stroke, with the right-hand fingers nearly straight and the bow approximately at the angle shown in Ex, B. As you near the frog, the fingers should begin to bend in preparation for the coming Down stroke. At the same time, the frog is gently eased towards the fingerhoard, the tip swinging a little towards the shoulder, by the hand straightening in the wrist joint and the forearm rolling slightly will summarize what I said two years lowards from the elbow joint. Again the stroke "goes round the corner." I feel Let us approach the problem by con- I must say again that this is a complex, sidering the motions of the how, rather subtle motion which one can hardly exthan those of the hand. To obtain the pect to understand clearly without per-

> It should be emphasized that all these strated, but it cannot be described by the printed word or by diagrams. You will have to experiment to find out for yourself how much or how little the bow must swing to give you the continuity and intensity of tone you desire. "Figure 8," or "Angled" bowing will not of itself produce that "gorgeous, golden tone" of which Mr. Hahn speaks-such a tone nust have its well-springs deep within the player-hut it will give added vibrancy to a tone that Is already warm and singing. For this reason it should be cultivated, but only by those violinists whose bowing technique is well and flexthly developed.

He Plays Out of Tune

"I have a pupil, nine years old, who is finishing his second year with me, but who is still in the first position, for the good reason that he cannot learn to play in tum. He is intelligent and ambitions: he he knows at once when his violin is out of tune and be can sing very well in tune. But he seems not to hear bimselt when he is blaying. Can you suggest any apis playing. . . . Can you suggest any approach which will remedy this?"

—K. L., Pennsylvania.

Such cases are not at all infrequent, lessness on the part of the student. Sometimes they arise from heiug pushed ahead their relative places in the teacher's plan

Quite evidently your pupil has at least

There are various means you can em-(Continued on Page 200)

What Do the Ties Mean?

Q. As a former student of yours, and a reader of your "Questions and Answers" page each mouth in The Ernes, I bring you I have been a few of the page and the pag

A. These ties frankly puzzle me. As you say, the notes cannot be tied if the pedal changes are observed, and yet you certainly cannot leave the damper pedal down during all those measures as it would blur the harmonies. You might, of course, use the sostenuto pedal, but it will not keep the tone sounding that long. The editor, Joseffy, must have had some reason for marking these ties, but they certainly cannot be performed as such. I am inclined to think that he meant them rather as slurs to indicate smooth connections,

I have been unable to discover how Liszt himself marked this composition, but these ties differ in different editions, Since various authorities do not agree among themselves on this matter, I think we are free to make our own in terpretations. For a number of reasons 1 think it sounds best to strike the D-flat at the beginning of each measure, and if I were performing this piece, I would do It that way. State of Virginia certifies piano teachers who wish to present their high school

About Accidentals

secondary schools. Certification in plano Q. I am learning to play o piece which has no sharps in the signature, but at one point there is a sharp before an F near the beginning of a measure, Later in the some measure there is another nate on the same line, and I do not know specification. is given to those who have completed a baccalanreate degree in piano or to those who present themselves for both a written and an oral piano examination. The written examinations are held each August in I do not know whether this is intended to be F or F-sharp. Will you please tell me? the Division Superintendents' offices, -N. K. B. Those who pass this examination are sent on to a plano examiner for an oral test."

A. An accidental sharp or flat affects line (or space) are affected by it-but If other readers are interested in this Ing piano classes offered in schools. Of only to the end of the measure. In the case question so far as their own status is conof a signature sharp or flat, the effect cerned, I suggest that each one write to teacher who is in charge of the work, and I I do not myself know much about playing continues to the end of the staff, and all his own Superintendent of Public Instrucother lines and spaces of the same name tion, addressing this official in care of the taught plano classes in schools, But I be played with great freedom and natare also affected. In other words, a sig- Department of Educaton at the capitol of have seen some equally wretched private uralness if it is to be effective. This would staff changes all the F's on that staff to F-sharps - including leger lines and spaces. The accidental sharp is thus seen History and Form of the Sonata only the single degree of the staff on which it is located, and for only the one measure in which it appears. All this will become clearer to you if you will think of sharps and flats as affecting times and spaces rather than notes.

Certification in Virginia Q. In o recent issue of THE ETUDE you

answered the question, "Are Piano Teachers licensed in Michigan?" and I om writing to osk a similar question, namely, "Is it neceswary for a person to be certified by the State Board of Education in order to be permitted to take private pupils in Virginia?" available, I believe the one that is most schools all over the country. -B. J. I. W.

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.



students' work for credit in our Virginia

The above quotation means that you

Q. I want to know how to study sona-tinas; that is, how to analyze them, how to differentiate between the first and second and the study of the second subject of the second subject to recognize the key of the second subject, to recognize the second subject to recognize the ment groups, and to distinguish between the development group and an episode.

ment groups, and to distinguish between the development group and an episode. Is there a text book on the history and growth of the sonata, and on the analysis and study of them?—Mrs. E. R.

Professor Emeritus Oherlin College Music Editor, Webster's New International Dictionary

sonata I would refer you to the article the opportunity. "Sonata" in "Grove's Dictionary of Mu- I do not claim that all class plane sic and Musicians." I am sure you would teachers are providing their pupils with are inquiring.

Should Piano Be Taught in Schools?

Q. The question always comes up, "Shall Q. The question siways comes up. "Shall in schools" and my own plano be taught in schools" and my own plano be taught in schools" and my own perience. Every student who comes to me from either a public or a private school from either a public or a private school consideration of the school school of th studied outside.-A. P.

yours, and I am greatly in favor of hav-

What we must do is to get a larger play in a more satisfying manner number of fine teachers interested in This is, after all, the main function of school piano classes, so that the pupils the teacher—to guide his pupil so that he will, after a year or two of class work, may learn more efficiently and that his come to the private teacher with a fine performance may be more satisfying both A. What you want is a book dealing musicianship. This is entirely feasible, and conventions are good only when the most state of the many that are and it is estable, the conventions are good only when the state of the many that are and it is estable to the conventions are good only when the state of the conventions are good only when the conventions are good only equipment of both playing ability and to himself and to those who listen Rules

placetics not seek story is seek story as the story of th Audit crofting by descending it you then senter that here for 100-00x1) class lessates most information on the structure some in school might interfere with his of the senter and soneting. I would business but it is members, the over writinging her lands and walling. A. Upon receipt of your question I of the sonata and sonatina, I would business, but it is my deliberate opinion "Oh dear, what shall I do—the commend the book "Sonata Form" by that just the opposite is the case, and cake is burning up but the cockhook stys. Supervisor of Music and he has provided Hadow,

me with the following information: "The For the history and growth of the teacher's business, school classes will in-minutes yet!"

crease it greatly. Class work is ordinarily offered for only first and second year pupils, and by the end of a happy year spent in learning to play simple music well, with correct hand position and body posture, transposing it into other keys, responding sometimes to music performed by the teacher, becoming aware of the differences between major and minor and of the different moods in different pieces. perhaps making up some original melodies and experimenting with harmonizing them, and a dozen other fascinating musical activities—well, by that time many of the children will be only too happy to go to a private teacher who is able to give them individual attention so that they may progress as rapidly as they want to, and who will help make the whole experience of studying music still more glamorous. So class work will provide the piano teacher with many pupils vho would never have thought of studying piano if the school had not provided

also enjoy the book "Piano Music, Its this ideal sort of instruction, but I ven-Composers and Characteristics," by ture to express the opinion that the Hamilton, chapters IV and V of which quality of class teaching the country over deal with the problems about which you is at least as high as the quality of private instruction; and if I myself had a child. I would take a chance on sending him to a school plano class rather than to the average private teacher. But after a year or two I would expect to have him take

private lessons outside of school. Fingerings in Popular Music

Q. I have reed your column for many years, and have ulways found help to my teaching from the help you have given others. I now have opposed most il to so follows: In addition to leaching the classics. I have certain tion to training the classics. I have certain studeous to sehom I learn improvising popular music. Some of these have pluyed for a long time, and have developed certain incarrect fingerings. After trying unsurcessfully for a year or more to correct these fingerings I have sometimes resigned myself to the situation testing. A. An accidental sharp or flat affects
the degree of the stiff of the end to have a certificate to teach plano
are in which at appears, therefore if a
tripical in the starp is placed on a line near the beginsharp is placed on a line near the beginting of a measure, all the notes on that
ing of a measure, all the notes on that
ing of a measure, all the notes on that
work with you.

The above quotation means that you
are in which at appears, therefore if a
in Virginia unless some of your push
are in which at appears, therefore if a
in virginia unless some of your push
are in which at appears, therefore if a
in virginia unless some of your push
are in which at appears the plano
into a measure, all the notes on that
work with you.

The above quotation means that you
are in which at appears the plano
in a first plan and in the start plane
in the start of the start plane
in the start plane
in the start of the start plane
in the start plane is the start plane
in a pering dure of the plano
in a pering dure of the plan
in a pering dure of the plano
in a pering dure of the plane
in a pering dure of the pl

> lessons, and if you were to ask me wheth- indicate, it seems to me, that the pupil er I would have private lessons abolished might easily lose his freedom of rhythm because there are so many poor piano if you compelled him to use conventional teachers, I would merely laugh at you, I fingerings, and since this would spoil the have attended many piano classes in music there would be more loss than gain. which the children were learning happily However, if a pupil finds himself persistand rapidly not only piano playing but ently playing wrong notes because of inthe fundamentals of musicianship, and effective fingering, you will of course it is to such classes that I refer in my guide him a bit, showing him that by changing the fingering he will be able to

with missical form. Of the many that are and it is actually taking place in many are helpful, and some teachers are aboved all one state. available, I believe use one class is those sources of the country.

as indebound and stignt as the original part of the country.

as indebound and stignt as the original part of the country. that instead of destroying the private 1 mustn't take it out of the oven for ten The First Performance of Handel's "Messiah"

An Extract from a Notable New Volume, "Handel's Messiah"

by Robert Manson Myers

"Handel's Messiah" is another instance of American publishing initiative and American musical scholar-ship. This is not merely a full-sized book about the great master, but one definitely focused upon his masterpiece. The author, who is now only twenty-seven years of age, was born at Charlottesville, Virginia. He is a graduate of Vanderbilt University, and has the degree of M.A. from both Columbia and Harvard. He is an instructor of English at Yale. His brilliant work is one of virtuoso dimensions, and yet is most readable to the average student and musician. The bibliography alone cites references to two hundred volumes.

Strong in new Arms, lo! Glant HANDEL stands, Like bold Briarcus, with a hundred hands; To stir, to rouze, to shake the Soul he comes, And Jove's own Thunders follow Mars's Drums. -Alexander Pope, The Duncial (1742)

TATE IN THE summer of 1741 Handel received an invitation from William Cavendish, fourth Duke of Devonshire, then Lord Lieutenant of Ireland, to visit Dublin and perform his oratorios for the pleasare of "that generous and polite Nation." The composer was complimented and delighted. For several music as Hanoverian and dull, and in 1741 his fortunes both in opera and in oratorio. Warned by hitter experience, Handel determined at once to appeal from the indifference of England to the friendly enthusiasm of her sister nation across the Irish Sea. During the first week of November 1741 Handel

HANDEL'S TOMB IN

WESTMINSTER ABBEY

*Reprinted from 'Handel's Messiah: A Touchstone of Taste," by Robert Manson Myers; copyright 1948, by The Macmilian

put "Messiah" into his bag and set out for Dublin with Susannah Maria Cibber, distinguished tragedienne and one of England's favorite singers. At Chester he was detained by adverse winds. Years later Dr. Burney recorded his amusing recollections of Handel at this

When Handel went through Chester, on his way to Ireland, this year, 1741, I was at the Public-School in that city, and very well remember seeing him smoke a pipe, over a dish of coffee, at the Exchange-Coffeehouse; for being extremely curious to see so extrayears fashionable London autocrats had derided his ordinary a man, I watched him narrowly as long as he remained in Chester; which, on account of the wind hard reached their lowest ebb after repeated failures being unfavourable for his embarking at Parkgate, was



A GERMAN PORTRAIT OF HANDEL



HANDEL REHEARSING MRS. CIBBER FOR A PERFORMANCE OF THE MESSIAH A scene from the remarkable moving picture, "The Great Mr. Handel."

several days. During this time, he applied to Mr. [Edmund] Baker, the Organist, my first music-master, to know whether there were any choirmen in the cathedral who could sing at sight; as he wished to prove some books that had been hastily transcribed, by trying the choruses which he intended to perform in Ireland. Mr. Baker mentioned some of the most likely singers then in Chester, and, among the rest, a printer of the name of Janson, who had a good base [!] voice, and was one of the best musicians in the chair, A time was fixed for this private rehearsal at the Golden Falcon, where Handel was quartered; but, alas! on trial of the chorus in the Messiah, "And with his stripes we are healed,"-Poor Janson, after repeated

his great bear upon him; and after swearing in four or five languages, cried out in broken English; "You sheauntrel! tit not you dell me dat you could sing at soite?"-"Yes, sir," says the printer, "and so I can; but not at first sight."

Mid-eighteenth-century Dublin was a prosperous city of over one hundred thousand persons. In its flourishing artistic and intellectual atmosphere musicians and actors enjoyed high social position. David Garrick played in Dublin as early as 1742, and many prominent eighteenth-century dramatists and actors were born in the Irish metropolis. The city that welcomed Handel with all possible marks of esteem was also the birthplace of Jonathan Swift and Richard Brinsley Sheridan as well as the training ground of Oliver Goldsmith. Dublin's taste for literature and drama was surpassed only by her strong enthusiasm for music. A public garden for musical entertuinments followed the model of London's Vauxhall Gardens; a thriving musical academy was established in 1755 by Lord Mornington; and a considerable society of polite amateurs frequently sang in charity concerts to benefit inmates of Dubliu prisons. Foreign artists were warmly welcomed, and Matthew Dubourg, an eminent violinist and the favorite pupil of Geminiani, made Dublin his residence from 1728 to 1767. Ballad operas were heard there shortly after their London production, and some pieces were performed in Ireland for the first time. Skill in music was a fashionable attainment.

Handel's cordial reception in Ireland compensated greatly for his previous disasters. His house became the resort of professionals and amateurs alike, and little time was lost in producing selections from the splendid music which he had brought from England. Several weeks later Handel commenced preliminary rehearsals of "Messiah" in the ancient church of St. Werburgh. Singers and instrumentalists were rigorously trained by the irascible German, and Dublin attempts, failed so egregiously, that Handel let loose eagerly awaited announce- (Continued on Page 268)

THE ETUDE

APRIL, 1948

The Magic of Delius

Was Sir Thomas Beecham Right?

by Sherran Millar

HAVE no hesitation in declaring the life and work of Delius to be the greatest and most far-reaching incident in music during the last

The words are those of a no less eminent musician than Sir Thomas Beecham, the most famous exponent of the music of Delius. And yet, in spite of so authoritative a verdict, the majority of concert-goers are offered with any regularity but a mere handful of the composer's shorter works.

Most orchestral managements fight shy of including Delius in their programs, apparently under the impression that he is not 'box-office.' But there is a most devoted public for him-lu fact, every concert of the first Delius Festival, held in London as long ago as 1929, was sold out, and that was before the radio, and especially the phonograph, had exerted anything like their full influence in fostering his music

In 1947, more people attended the Delius concert in the season of London Promenade concerts than the Wagner night immediately preceding it, a circumstance which was described by the music critic of "The Daily Telegraph" as "a sign of the times."

Frederick Albert Theodore Delius was born in 1863 at Bradford, Yorkshire, and is usually considered a British composer, although actually of Dutch-German descent. His father, Julius, a naturalized Englishman in 1850, was a prosperous wool importer and a man of considerable musical taste. Chamber music was frequently played in the Delius home, and celebrities who were performing in Bradford were entertained there,

Delius said that his mother "was not musical at all, but she had great imagination . . . and was very romantle." Perhaps, then, it was her influence that subsequently prompted her son to give his works such entrancing titles as Over the Hills and Far Away, A Song Before Sunrise, and The Song of the High Hills.

A Gift for Improvising

Frederick took to the plano from a very early age, and "used to be brought down in a little velvet suit after dinner to play for the company." He was particularly glfted at improvisation. He once said that his first great musical impression was hearing the posthumous Valse of Chopiu at the age of ten. "Until then, I had heard only Haydn, Mozart, and Beethoven, and it was as if an entirely new world had been opened up to me. I remember that after hearing it twice I could play the whole piece through from memory." He also studied the violin, and in due course his school career began at Bradford Grammar School.

The elder Delins arranged that Frederick should enter his business, but such work, not surprisingly, did not appeal to the boy at all. However, his spirits rose when he was sent abroad on various "husiness trips" for the firm, especially as they usually tended to develop into holiday tours.

Julius, despairing at length of arousing his son's interest in the firm, decided to settle him on an orange grove in Florida. And so, in March, 1884, Dellus sailed from Liverpool, bound for the New World.

For three months he lived at the Solano Grove, an old Spanish plantation bordered by virgln forest, without seeing any other human being. The scenery around the small wooden house overlooking the St. John's River was gorgeously spectacular, and the forests and marshes were a riot of magnolias, hibiscus, trumpetflowers, and jasmine.



FREDERICK DELIUS

Naturally enough, all this made the very deepest of impressions on a young man from a drab, industrial background, and it was undoubtedly this experience which enabled him to breathe that sense of spiritual communion with nature into so much of his music.

Delius delighted in the singing and harmonizing of the Negroes who eventually were engaged to work on the plantation, and his American impressions ultimately produced three major works, the operas "Koanga" — a story of an African prince sold into "Roanga a story and "The Magic Fountain," and slavery in Louisiana—and "The Magic Fountain," and the choral-orchestral "Appalachia." This last has the sub-title, Variations on an Old Slave Song, and begins by depicting the broading swamps of the Mississippi, disturbed now and again by the sudden flash of some

An Impressive Experience The Florida episode, as Philip Heseltine (Peter Warlock) tells us, "was the cruicial period of his life," when Delius decided to devote his future entirely to

That decision having at last been made, a piano seemed a basic necessity. Delius therefore set off down the river to Jacksonville. While he was sampling some instruments at the music-store of Meredy and Payne, he was heard by Thomas Ward, the young organist of the Church of Saints Peter and Paul, Brooklyn, who was visiting the South for the sake of his health. Ward was so impressed with Delius' playing that the resultant friendship culminated in a six months' stay together on the plantation. From Ward, a first-class musician, Delius acquired much of his wonderful technical mas-

"MUSIC STUDY EXALTS LIFE"

great full-blooded romanticists."

reat full-blooded romantician.

Nevertheless, he felt he needed further instruction. Nevertheress, and asked permission from his father to study at the and asked permanentum. Needless to say, this was

Career As a Teacher

Dellus therefore determined to raise sufficient funds of his own for the purpose, and began a short career as a music teacher in Jacksonville. But this hardly as a music reacter in the account. But his hardly seemed likely to win him a fortune, and before long he answered an advertisement inserted in a newspaper by answered an advertige of Danville, Virginia, who was requiring a music teacher for his daughters. Deliar application was successful, but he was hard put to it to find enough money for the fare. He eventually reached Danville with one dollar to spare, and the next morning the local paper announced with price the advent of "Professor Delins, the eminent violinis and composer"!

Delius' sister Clare has stated that he also took a post as organist in a New York church.

After a time, however, his parents, worried at having no news from him, granted his wish, and he arrived lu Germany in August, 1886.

But Leipzig turned out to be a bitler disappoint ment. "Had it not been," said Delius, "that there were great opportunities for hearing music and talking music, and that I met Grieg, my studies at Leipzig were a complete waste of time. As far as my composing was concerned, Ward's counterpoint lessons were the only lessons from which I ever derived any benefit." The harmonies which make his masic so distinctive were part of his very being. Incidentally, one of the very few slight influences which are discernible in Delius' music is that of Grieg, with whom he struck up a life

Still, it was at Leipzig that Delins first heard a performance of his own work. An orchestra, whose payment took the form of a burrel of beer, played the suite "Florida," the other members of the audience being Grieg and Sinding.

It was Grieg's praise of Delius, doubtless administered with some flattering references to the old gentleman himself, that finally seems to have overcome Julius' disgust at his son's musical ambitions,

Paris and London

On leaving Lelpzig, Delius settled in Paris for six years. Although his Boltemlan friends included Strindberg and Gaugnin, his life there didn't consist of the prolonged orgy of popular langimation. He composed a great deal, and it was here that he met Jelka Rosen, an artist, who was to become his devoted wife.

In 1899, Dellus decided to give a concert of his music at the old St. James's Hall in London, This was a daring step for an unknown composer, but the critics were, on the whole, decidedly favorable

A startling exception was a writer who remarked: "The ugliness of some of his music is really masterly." I have never yet heard a composition by Delius which could be designated "ugly," and can only wonder what this critic found to say about some of the music which has been unleashed on the world since then.

Delius, the most poetle of composers, had harsh words to say himself about what he called the "wrong note school" of musicians,

The really astonishing fact is, that in spite of this encouraging reception, no orchestra in Britain played a work by Delius for the next eight years, and it was not until Appalachia, Sea-Drift, and the opera "A Viilage Romeo and Juliet" had been performed with enormous success in Germany that the music of this neglected genius was again heard in his native land. At about this time Sir Thomas Beecham began his magnificent and enduring championship of Delius.

Delius had bought a house in 1899 in the picturesque viliage of Grez-sur-Loing, near Fontainebleau, where he lived in seclusion, impervious to the musical fashions of the day, until his death. It was a long white building close by an old castle, and with a large garden -undoubtedly the setting of the tone poems, "In 3 Summer Garden" and "Summer Night on the River" -leading to a Illy-clustered river.

Delus acquired muco of its wonderful technical mastery. Thus if would be difficult to over-emphasize the faffancies of this American solourn on "the lag of the arms of amazingly sustained energy and inspiration, that have been contained to the contained of amazingly sustained energy and inspiration, that have been contained to the contained of amazingly sustained energy and inspiration, that have been contained to the contained of the contained most of Delius' greatest (Continued on Page 266).

APRIL NOSEGAY

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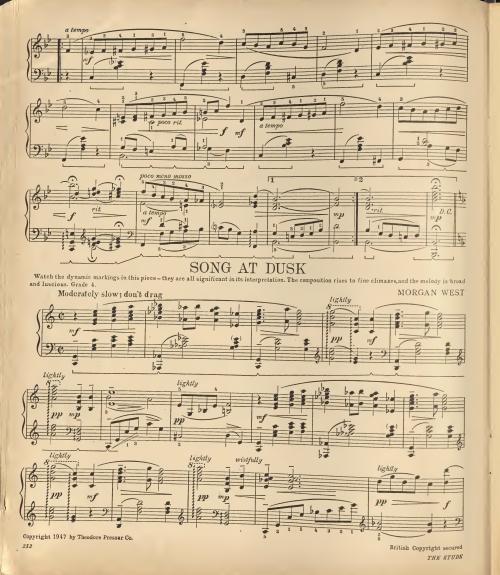






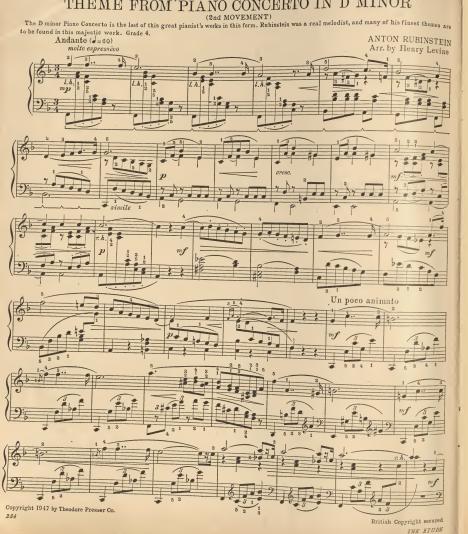
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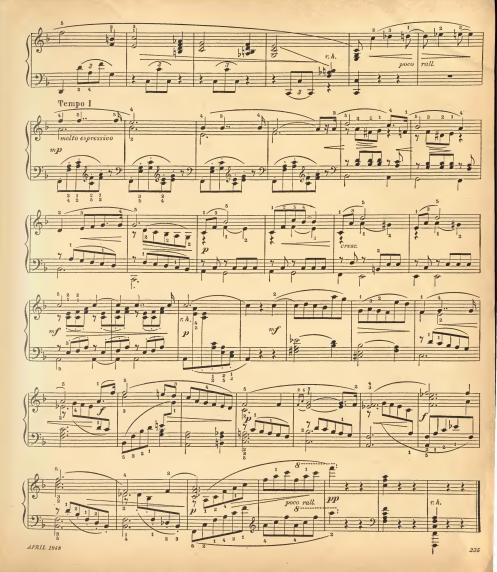
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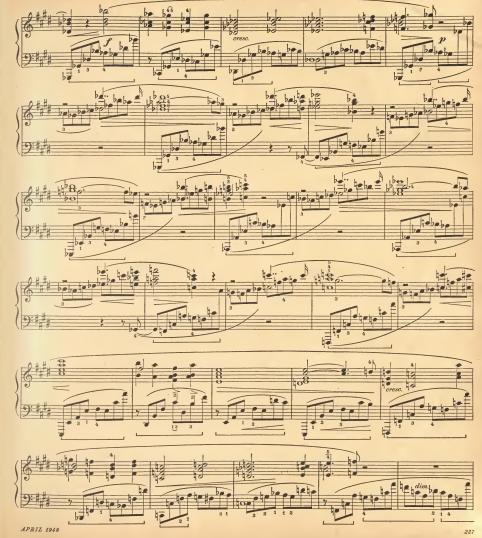


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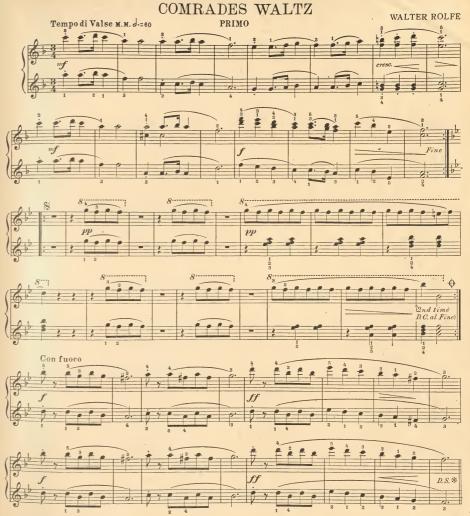
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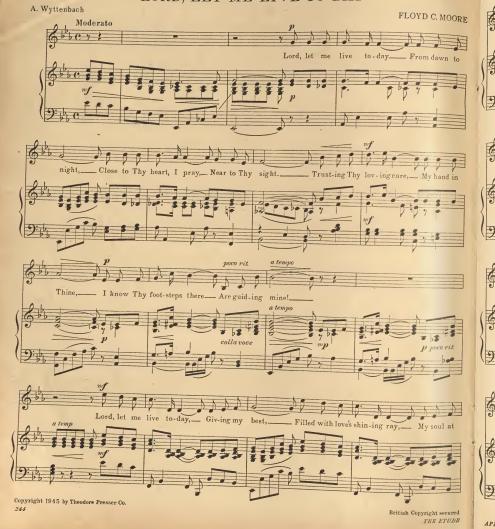


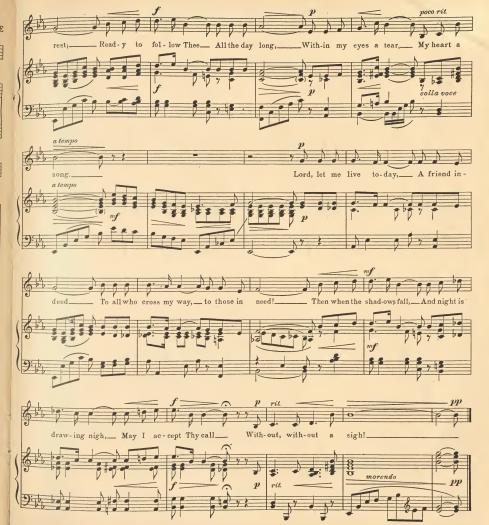




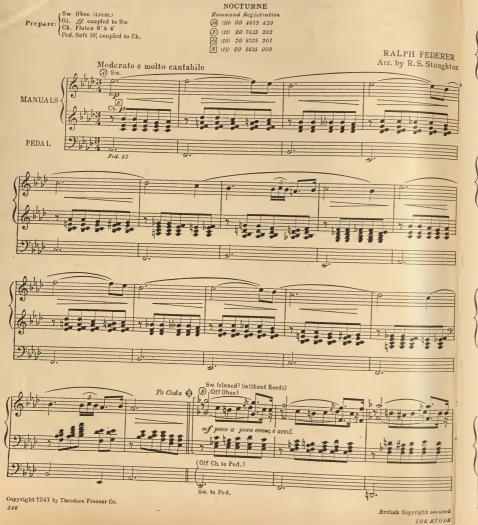


LORD, LET ME LIVE TO-DAY





WHEN TWILIGHT FALLS

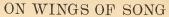


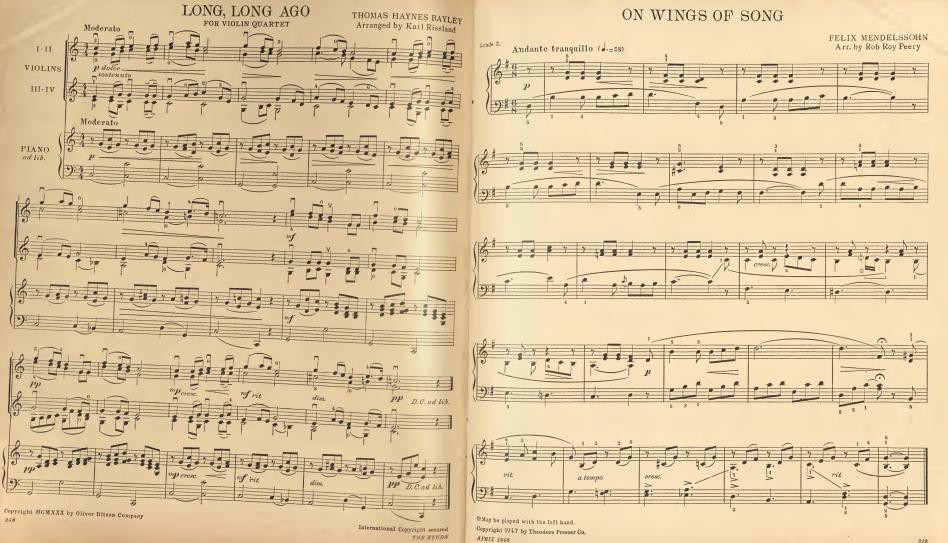




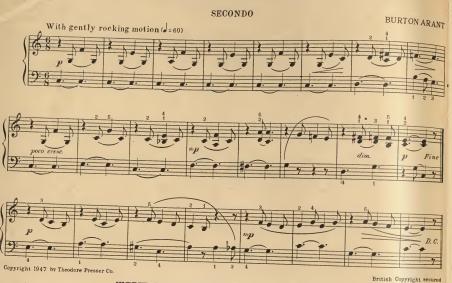








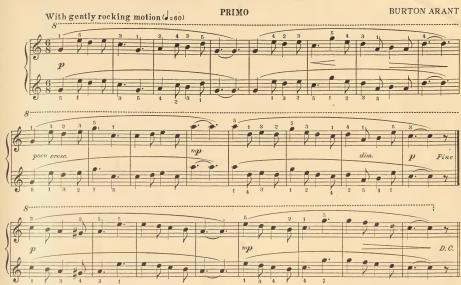
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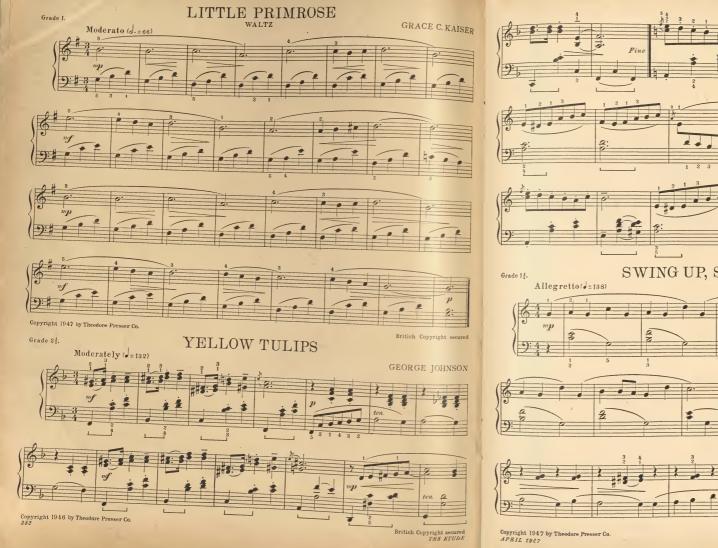


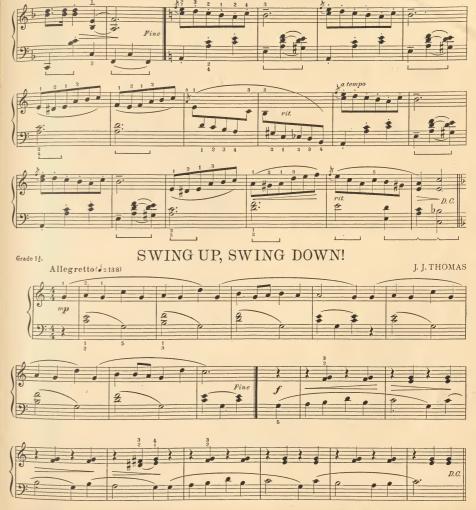
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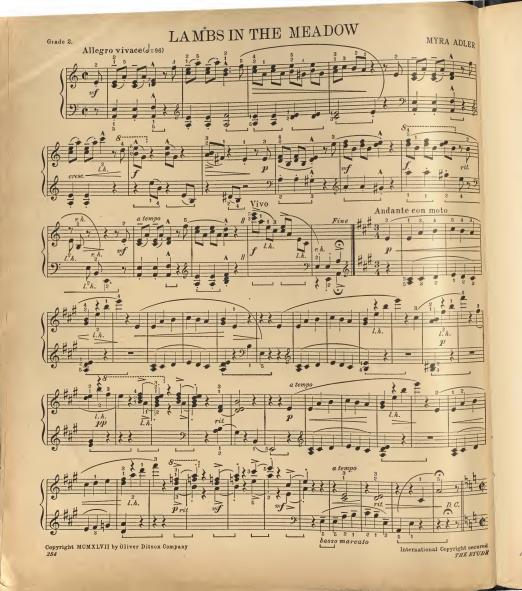
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Of all the musical features of early Our Astonishing Musical Bethlehem, the playing of secular orchestra and chamber music was the most un-Beginnings at Bethlehem usual. Contrary to the Quaker leaders in

(Continued from Page 221)

stood if we refer to the church music of America's first orchestra groups. Anyeighteenth century Germany. There one who could play joined in, and memorchestras were extensively used, along bership ran, literally, from bishops to with harpsichord or organ, in the per-blacksmiths. The players had brought formance of liturgical music. So Haydn over or imported their wind instruments; wrote and scored his church music; so did many of their violins and other strings C. P. E. Bach, Stamitz, Richter, and oth-they made. They even spun copper for ers. The Bethlehem Moravians knew this the shells of tympani and prepared skins music, owned it, and played it—in Beth- for the heads. The orchestra rehearsed What is equally interesting, the Beth- using clumsy wooden stands with brass

lehemites developed their own group of caudle sockets attached. They rehearsed composers. They wrote good music, and regularly and carefully, with the aim at men like Pyrlaeus, Oerter, Dencke, least of a finished performance. Herbst, Peter, and Michael must be re- What they did not lack was good music membered along with the Philadelphia to play. They knew the best of contemgroup of composers and Conrad Beissel, porary Germany, and had it; occasionally as the musical luminaries of early Penn-in published form, but more often in sylvania. In the Moravian Archives at laboriously done hand copies. In 1761 Bethlehem there are some two hundred Nitschmann built up the orchestra to full of their works, still in manuscript, Most representation of winds and strings, fosof their music is liturgical, principally tered chamber groups, and increased the anthems for solo voices or choral groups, music library significantly. In Bethlehem with accompaniment of organ and orchestoday you will find 146 numbers of that tral instruments. A great deal of it shows library, including nine symphonies by plainly its debt to Haydn, the younger Haydn, three by Mozart, together with Backs, and the Mannheim group; yet works of their most distinguished consome individual works show striking temporaries. For over sixty years the musiclanship and a compelling devotional Collegium Musicum gave concerts of this

The excursions of the Bethlehem composers into the writing of secular music thny colonial town the works of Haydin were few but noteworthy, historically at and Mozart were heard soon after they least. Outstanding are the six viola quin-were written. It is equally remarkable tets written in 1789 by John Frederick to learn that one string quartet was Peter, the finest musician of the group. formed in 1795 for the express purpose One or two of these quintets are distinctly of playing Hayda quartets. worth playing and hearing today, for they are bright and charming in feeling and and Collegium players served Bethlehem It can readily be seen that both choirs interesting musically. These works of well, but other musical activities must Peter raise an interesting historical be noted to show how music was all-perquery. In 1787 Mozart wrote his three vading lu its community life. Serenading greatest viola quintets, virtually creat- by both instrumental and vocal groups ing this form. Two years later Peter was a general practice to mark birthdays wrote his six while at a Moravian mission and special occasions. The trombone in North Carolina. Is it possible that, in quartets, now world-famed, announced so short a time. Peter had got to know from the church befry every death in the Mozart's work, or did he conceive the town, and played at the grave of the disform independently? Even more tantalize ceased: they greeted distinguished guests ing speculation is offered by the string and played at ceremonial occasions. And quartets written by John Antes, and now not only in church but at home, at outapparently lost. An early ulneteenth cen-door work and at social gatherings the apparently lost. An energy indecember of our work and at soonic authorities they account of them states that they people of Bethlehem sing and played, it were written in Egypt, where Antes was sounds almost too idyllic to believe, but taken captive while en route to a mission we find accounts of loggers, setting our in Abyssinia. The account states farther with their axes, and shighing hymns as that on his subsequent return to Europe, they floated logs on the Lehigh. We read, Antes showed his quartets to Hayda, and too, of oboes and horns played while the had the commendation of the master. harvesters worked in the fields. Even the Evidence of the work of David Moritz night watch sang couplets to mark the Michael is more substantial, for his work hours! One of Spangenberg's greatest survives today in manuscript. He is to organizational strokes was the cultivahe credited with the most ambitious creation of community Agapac, or Love tion of the Bethlehem group—a symphony Feasts. On Saturday afternoon various scored for full orchestra. Interesting too, occupational groups — joiners, weavers, for wind quintet or sextet, variously emsocial chat, and the singing of hymns of ploying oboes, clarinets, horns, and bas-their own craft. As a result there were ploying obees charmens, means, and one soons. Most picturesque of his works was composed hymns for shepherds, ploughsoals. Jost picturesque or als will be composed hybrids for suchmerts, prough the "Wasserfurth," a Whitmoulday celemen, washers and sewers, knitters—for the Wasserburn bration observed for a number of years, all crafts, including motherhood. for which Michael wrote the music, harge containing musicians—wind play-readily he imagined that the Moravians

ers—was pared up the stone. The music crowd followed on the shore. The music especially of the young. They were, in was incidental to the events of the trip, duct, American pioneers in this field. They

(Continued on Page 266)

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VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

She Changed From a Lyric to a Dramatic Soprano in Ten Weeks

Q. I am a girl of seventeen and a senior in sigh echool. For the past two years I have high scaled to the pass and gents I have been taking voice lessons from a fine teacher in a neighboring city. She says my voice is a very sweet lyric soprano. This summer, owing to the absence of my teacher, my parents decided to send me to a university to take decided to send me to a unpersury to take ten weeks of voice and music. This meant changing to a man teacher, who tried to change my voice from lyric to dramatic with the resulting loss of sweet tones, but a great amount of volume. What can I do with repard to changing back to a softer, sweeter

tone?
2. How many hours a day should a person practice? My new teacher required three hours while my former teacher believes one should practice an hour and a half, in fifteen minute intervals. Which is nearer the right amount?

A. No one can learn very much about the art of singing in ten weeks, no matter how intense the training may be. It is a life study. Perhaps the teacher in your university was anxious (too anxious) to crowd into the very short time allotted to him an impossible amount of both the theory and the practice of that art. Therefore, he insisted upon lengthy practice periods and too long lessons. Also he seems to have insisted upon, or at least al-lowed you to use, too forceful a method of exhalation, which naturally resulted in an in-creased volume of tone, but a loss of much of its naturally beautiful quality. You have been following these precepts for only ten weeks and it is quite unlikely that you have done your voice any permanent injury. Return to your first teacher who seemed to understand you and your needs, and endeavor to recover the "very sweet lyric" soprano quality which you once possessed and which she and your friends so much admired.

2. You are only seventeen, still a girl, not

quite a woman, with body, mind and voice which have not reached their full maturity. Content yourself at present with daily practice periods averaging about one and one half hours, divided into fifteen or twenty minute periods. During these periods concentrate your entire attention upon what you are doing, and do not let it stray to your next dance, or your aching date with your boy friend.

How to Learn to Sing From Books and

Q. I am another young soprano seeking in-Q. 1 am another young soprano seeking the formation. I have a naturally good clear voice, a range from G below Middle-C to D above High-C, and can reach a few notes higher in scales. I play the piano or I probably would not sing at all. I have never taken singling tessons and I cannot in the near future, because it is not convenient. In the nearby towns there is no singing teacher. I ask the name of a good self-help singing book and a little advice. Some day I want to be a well known singer, and I want some advice as to how to get there.-M. M.

A. In almost every issue of THE ETUDE there is an interview with a famous singing artist or a well known singing teacher. These ladies and gentlemen point out, with the greatest detail, just what they believe to be the best method of learning how to sing, and what to avoid while doing it. Read, mark, and inwardly digest their articles. Sometimes they disagree upon a few debatable points, or upon the exercises that should be used, or the order in which they should be employed. However, there is scarcely a single question in the world today, upon which the experts have no divergencies of opinion. In the main they agree that the singing student must learn how to control his breath and the tension of his vocal chords. He must also learn how to form his

Alviene side Theatre

APRIL, 1948

fortably, and to understand something of the shape and the use of the bones and cavities associated with resonance. If one reads and diligently studies these articles he cannot remain entirely ignorant of the theory (or theories) of voice production. There are many books which treat wholly or in part of these subjects, such as "Great Singers on The Art of Singing," by J. F. Cooke; "Plain Words on Singing," by William Shakespeare; and Lilli Lehman's "How to Sing," But books alone can never entirely take the place of alone can never entirely take the place of Viva Voca lessons from an experienced sing-ing teacher. Singing itself is very largely a question of tone. The books can only explain how the tone is produced, while the singing teacher, whose art commences where the book ends, can also make the tone for you with his own vocal organs. He can demonstrate as no book can, just where the vocal defect lies, the nasal tone, the throaty tone, the breathy tone, the forced tone, the unresonant tone or the tight tone, and all the slight variations, which are so difficult to explain with words and so easy to make clear with his own voice. Therefore, while you should read everything you can lay your hands upon and listen attentively to all the good singers you possibly can hear both in person and over the air, you must get some lessons from an experi-enced singing teacher at the very first opportunity. This is particularly important if you aspire to become a famous singer,

vowel and consonant sounds easily and com-

Some Interesting but Vague Questions

O. I have two questions that have been bothering me. (1) Should the singer hear the tones in her head, or should the ultimate in frontal placement be to actually only hear the voice as it leaves the lips? Is that the goal of voice projection? (2) Just what is a "hooty" tone? What does a singer do to get such

A. Whether or not his vocal tone is well placed, the singer hears it with his ears alone, since Nature has prvoided him with no other organs of hearing. The column of vibrated alr. which we call voice, may be slightly felt in the tones. It is neither made there nor heard there, When the expired air from the lungs impinges upon the firmly approximated vocal hands putting them into rhythmic vibrations, vocal tone is produced, which is reinforced and colored by the resonance (co-vibration) of the bones and cavities of the mouth, nose, face, and head. The ultimate goal of the singing artist is to produce beautiful tones and clear, anoily formed expressive words, or as the old easily formed, expressive words, or as the old Italians used to write it Bel canto c ben proninciato. Wagner stressed the importance of the "sound of words as well as their mean-ing." Neither one is enough, they must be both combined, or the singer dare not call himself

A hooty tone is one, which instead of A hooty tone is one, which instead of being clear and lovely, partakes too much of the quality of the steam whistle or the fire siren. A few people enjoy the sound of that instrument of torture the steam "Calliope" which every itinerant circus uses to attract its patrons from a distance, because of the loud and penetrating noise which it can make. If you are one of the many who dislike this dreadful uproar, avoid cultivating a "hooty" quality and endeavor to satisfy yourself and your friends with a beautiful and attractive tone, which pleases, and not one that is loud, ugly, and repellent.

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Gemshorn

General #5 Swell

Gemshorn

Rohr Flute

Flute 4

General #7 Swell

Great

Principal

Gemshorr

Finte 4'

Octave

General #8 Swell

Twelfth

Fifteenth

Rohr Flute

Robr Flute

Rohr Flute

Swell to Great

Gamba Celeste

Eluto

Flute

Gamba Celeste

Flute Trlangular

Finte Trlangular

Swell to Swell 4

Swell to Great 8' Flute 8'

Swell to Great 4' Flute 4'

Gelgen

Mixture

Swell to Great 8' Octave 4'

Gelgen

Flute

Octave

Octavin

Swell to Great 4' Swell to Pedal 8'

Flute Triangular

Violone

'Cello

Flute 8

Flute 4'

Open Diapason

Great to Pedal S'

Flute

Vlolone

Swell to Pedal :

Swell to Pedal 4

Great to Pedal 8

Pedal

Quintaton

Swell to Pedal 8

Swell to Pedal 4

(Continued from Page 223)

Gemshorn Finte 4' Rohr Flute Principal Great #5 Gemshorn Rohr Flute Principal Great #6

Gemshorn Principal Rohr Flute Octave Flute 4'

Genishorn Principal Robr Flute Octave Flute 4 Twelfth Fifteenth Great #8 Gemshorn Octave Rohr Flute

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Pedal #2

Pedal #4

Quintaton Violone Flute 8 *Cello Flute 4' Open Diapason Pedal #7

Quintaton *Collo Flute 8' Open Diapason Flute 4' Principal Violone Octave

Pedal #8 Quintaton Open Diapason Flute 8 Principal Finte 4' Octave Violone Trombone 'Cello Tromba

General #1 Swell Great Oboe Gemshorn Tremolo Pedal

Quintaton Great to Pedal

General #2 Swell Great Trompette Gemshorn Tremolo

> Pedat Quintaton Great to Pedal

(Continued on Page 265)

ORGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

Q. Recently our church was made larger by an addition of three hundred and twenty-five feet, together with a large balcony installed. The church organ was removed to the Sunday School Auditorium next to the church. A four manual theatre organ was purchased and in-stalled in the church. The organ is twenty years old, and when new cost \$50,000. It was years old, and when new cost 350,000. It was purchased for \$5,000. The church now seats 1,500 people, where before it seated only 750. Two pipe chambers are located in the front part of the church on the left and right side nd the third chamber is located in the ceiling and the introduction of the manuals are listed as follows: Manual I Swell: 2 Great; 3 Solo and 4 Choir. When installed the organ contained Xylophone, Orchestra Bells, Traps, ound effects and other contraptions, but were sound effects and other contrapants, or the Sunday School and church organs are enclosed. The church committee has set aside \$5,000 for additional pipes and improvements for the church organ, and \$3,000 for the Sunday School. Now, here is what we should like to know: What pipes or sets of pipes should be purchased for each instrument? Should they be unified and duplexed on all manuals? What be unified and deplected on all manuals with chambers should the pipes appear in? Should used pipes be bought (if in good condition)? Would new pipes be the best best? What other improvements would you suggest? Both organs thate no couplers since practically all stops appear on all manuals. Both organs are in good shape. The English Horn on the Sunday School instrument is very loud, and cannot be used in the pedal department at all and very sparingly on the manuals. Several organtery sparringly on the mandals. Several rights ists use it, however, for broadcasting purposes. The Sunday School organ is very stringy, and unless all flutes including the Gross Flute are used, the strings drown everything else out. The Kinura, Hautboy, Trampet, and Tuba are very reedy and quite loud. The mixtures—quints, tierces, and twelfths give the organ a very wlerd tone when used in combination. Do you consider the Sunday School organ a good instrument? The church organ a good buy? Ten different organists use both instru-ments for church and Sunday School services; also for organ recitals and radio broadcasts over three different radio stations. Three funeral parlors and a department store also use the organ for broadcasting. Each organist as his own combinations, and is const altering the set pistons below the manuals to suit his individual taste. Each organist has his own opinion on what combinations should be set up, and quite a lot of feuding and arguments result among them. Can you suggest a way to remedy this? Any other suggestions will be greatly appreciated. The Sunday School Auditorium tono manual road aroan once sold. Auditorium two manual reed organ was sold, and a grand piano and a Hammond electric organ occupy this spare. Would it be ethical to use the electric organ and the church organ together with the piano for services f—R. H. S.

A. You really do not need much in the way of additional pipes, although possibly a Viola da Gamba 8', and the 8' Rohrfloete might help he general tone quality, on the church organ and should be located in the front-either right r left according to the room available. In of test according to the room available. In View of the lack of couplers these stops should be included in at least two of the manuals. In the Sunday School organ, the addition of 8' Clarinet would give you a little variety of tone, and should be included in either the Great or Swell. It makes a good solo stop. New pipes may not be available just now, but if good used pipes are bought, and from a reputable firm we believe these would be en-tirely satisfactory. As to the harsh and loud tone quality of much of both organs, we be-lieve it is just possible this could be corrected to some extent by a reduction of wind pres-sure—we suggest asking the advice of your ervice expert, or a convenient organ manufacturer. The mixtures should be used very sparingly, and only when there is sufficient volume to warrant adding the mixtures. We do not like to express definite opinions as to "good buys" or otherwise, but \$5,000 would not seem too much to pay for an instrument of this sort, though of course an organ designed especially for church purposes would be better in that particular use than one that was

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originally a theatre organ. Since it is being used for a variety of purposes, however, this is largely offset. As to the opposing ideas as to set combinations; we suggest that one organist (normally this would be the church organist) be designated as the individual specifically in charge of the instrument, and the general set-up be determined by him—after an ex-change of ideas on the subject—and changes in this set-up be permitted only under special circumstances. There would certainly be noth-ing unethical in using the various instruments, including the electric organ, together. The propriety of this should be governed entirely by musical results, whether satisfactory or otherwise. In services of worship, however, one must be guided by a spirit of reverence and devotion

Q. Is it possible to raise the pitch of an organ from as low as A 415 to A 440 by tuning the pipes? I have been unsuccessful in trying to locate the — Organ Co. If they have merged with another firm can you tell me how to reach them, or some one who could do the work?-L. B.

A. We doubt if it would be possible to raise the pitch of an organ as much as you suggest without seriously affecting the tone, but it probably could be done. The name of the firm you mention does not appear in current direc-tories, so we are unable to offer advice in this respect. We are, however, sending names of firms we believe you could contact to advan-

Q. I have played in our church for twelve years on a small reed organ. Now I would like to learn to play organs with two or more manuals and pedal, and wish to buy one for my home. Can you advise me how to go about finding one reasonably priced? Is there any agency in the Twin Cities that handles used organs? If I buy one from a church or in-dividual what should I look out for, to guard against possible trouble?—A. C.

A. We are sending you the names of some of the leading organ manufacturers, some of whom may possibly have used instruments on hand, and may have representatives in your city. We suggest that you select three or four of these firms, and ask what they have to offer. We are also sending the names of a few used organ dealers. Your best guarantee of satisfaction is the reputation of the firms you contact, and all of those we have listed are reputable. In buying from a church or otherwise privately, we suggest that you invoke the services of a competent organ service man to examine the instrument for satisfactory condition. If by "reasonably priced" you mean low priced, it would be well to remind you that even a used organ in any sort of condi-tion would necessarily run into quite a little money, and you could very easily be disapointed if you laid too much stress upon the

Q. I am a pianist by profession, but because of a special need in our church, have been asked to direct the choir. The seating for the choir is a little different from any church I've been associated with. The choir will face I've oven associated with. The chort will face toward the center of the chancel, with twelve seats on the left and six seats on the right. The organist will be toward the back of the twelve-seat section. How should the singers be seated? My idea is to put the basses and be seated? My idea is to put the basses and altos on the one side, as there are only two basses and three altos at present. However, I'd like to know the "orthodox" way of seating the singers with that arrangement.—F. B. A.

A. The lack of uniformity on the two sides of the chancel in itself creates a somewhat "unorthodox" situation, so it would be difficult to suggest an orthodox seating arrangement, although the lack of uniformity is really no serious detriment. Your plan to have the all right, though the usual arrangement would be to have the sopranos and tenors on the right side of the chancel (from the church viewpoint), and the altos and basses on the left side. There is, however, no obligation to follow this plan, where there is good reason for doing otherwise.



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The Violinist's Forum

(Continued from Page 227)

week, encouraging him to listen to the posed memory work did the trick piano part. It will also produce good re"By the way of conclusion, then, the in him a sense of the relationship between the notes of a chord and between them!" one note and another. For this sort of practice there is a wealth of material in the first Book of Seveik's Op. 1. For additional double-stop practice, you can use the first book of Josephine Trott's "Melodious Double-Stops."

Brakes and Breaks

(Continued from Page 219)

time, I got another chance. Mr. Rodzin- fortissimo. Practicing of this kind helps

said I did. Actually, while familiar with it. I never had played it. But I had trained my memory pretty well by that time, and I went home and learned it. It received excellent reviews. A repertory of fifty nlov. For one, have him play with plano standard concertos would have done no ploy. For one, have him play with plants accompaniment two or three times a no good in that emergency, but self-in-

plano part. It will also prounce good to best advice I can give an ambitious young each study or solo measure by measure, musician today is to perfect blusself in each study or solo measure by measure, music—all facets of it—so that whatever ing it. If, in the playing of it, a note was opportunity may come his way, he will be out of tune, he should sing it again with ready for it. It is disappointing, certainout of tune, he should sing it again with special attention to the faulty note. Then by, when well-laid plans bring less than special attention to the rating note. Then to, when the plants bring less than von should have him practice major and the desired result. But it's part of the you known have aim practice major that game to rise above temporary setbacks played, with special awareness of the pat- and break a new wedge through a new tern of whole-steps and half-steps. Slow door, And, in the last analysis, the civarpoggios, in various forms, and simple cumstance that looks like a crushing blogdouble-stop exercises will help to awaken may be the means of opening new oppor-

Training for Artistry

(Continued from Page 209)

Much of his practice for a while will be hands! 'What difference?' he asks It rather dry, and it might be a psycho-sounds the same-it's always the same logically good idea if, as a sort of com- notes." Ah, but it isn't the same-and it pensation, you introduced the youngster docsn't sound the same! Simplification deto the mysteries and wonders of the third feats the intention of the composer. There position. This would give him a new in- are occasions when difficulty itself be tcrest, and help him to avoid the feeling comes a kind of expression a tortured, of being "stuck." Moreover, having to auguished expression that the casy way gauge the distance of each shift will en- does not attain. At such moments, the courage him to rely on his ear rather than difficulty itself is what the composer on the fall of his fingers. I would suggest wished. Regardless of the notes put down the second book of Laoureux's "Violin on the keyboard, simplification gives a very different effect from the one the composer had in mind. For, if he had wished octaves with two hands, quite simply he would have written them!

"One of the greatest alds to the young artist is an understanding of how to pructice. I believe in going through the work as a whole, in order to obtain the general musical positions than there are posi- mood, the general feeling; and then going tions; that, according to our present back to work at details. In detailed work, musical set-up, success often comes by analyze the difficult parts and Isolate the unlooked for break, rather than by them. It sometimes happens that one any equation of so-much-study-means-so-finds a difficult page, a difficult phrase. much-recognition. That is why it is es- Upon concentrated analysis, the difficulty sential for the young professional to be may be found to center in one half bar. thoroughly prepared in several fields. And Once the difficulty has been thus isolated, the odd thing is that what begins as a work at it intensively. Invent exercises brake to progress often turns out to be a of your own that will cover the point of difficulty. Transpose the difficult section "My own start in a good career came into all the other keys. Somehow, isolatas the direct result of my being ill, discouraged—and possibly rash! As I lay nearly as much as the original clearing in the army hospital, wondering if I up. (I may mention that Martin Kranse should ever get back into music, a Gray believed firmly in unprepared transpos-Lady, Mrs. Francis McFarland, talked to ing. Often, at my lessons, he would hear me, found out what my troubles were, me play a Bach Prelude in A-flat, let us and got me the chance to do the score for say, and then immediately tell me to play "Dark of the Moon." The situation was it in F-sharp!) Slow practice is of great that the book and the lyrics of the play advantage. So is the system of practicing, were ready, but difficulties had arisen for reserves. That means training your about finding a composer. Also, the job self to do more than the printed indicahad to be ready within a month. I had thous demand. If a passage calls for a done no serious composing, but after read-presto, he able to take it prestissimo, Let ing the play, I had some musical ideas me make clear that I do not advocate which I jotted down as samples. Thus I actually playing it prestissimo, as a demgot the assignment. Doubtless a more ex-onstration of sensational speed! I mean perfeuced composer would have shied only to practice it so that you can play away from doing the score in a month, it prestissimo, as a test. Then, when you but I was too eager to he scared, and all go back to the ludicated tempo, you will "Again, when an announced soloist which will prevent your ever finding the with the Philharmonic was unable to peroriginal presto burdensome. Similarly form, and the Gershwin Plano Concerto with dynamic Indications. If a passage had to find a performer within three days' calls for a forte, be able to go through it (Continued on Page 276)

APRIL, 1948

any New York music critic. The audience by bombs. Whether these relics are real also indulges in schoolboy pranks such as or manufactured for tourists, as I underclapping hands together in the same stand is the case of Hamlet in Denmark rhythm; or if someone lights a match dur- (in Elsinore, Denmark, a monument was ing the performance, the whole forty erected to the late Prince Hamlet and ACOUSTHEORY VIOLIN CONSTRUCTION thousand spectators do likewise, and thus thousands of tourists demanded to see his give to the house the look of a large grave) was of very little importance to Christmas tree suddenly lit up. This fan- me, as I stood in the small court of an old tastic picture reminds one of an old house and looked up at the balcony which Italian custom dating back to the seven- I almost could touch with my hand. In teenth and eighteenth centuries when, in fact, I prefer to helieve in the halcony a city like Venice, for Instance, the opera- and in Romeo and Juliet, particularly goers always carried wax tapers to the now, when harsh reality leaves so little theater, in order that they might light room for romance. And I know that the them up to read the opera librettos. But the old town of Verous suffered a have felt the same way, for in their presterrible blow during the war. How many entation of "Romeo and Juliet" they reknow that Verona is the legendary home produced the little balcony I saw in town of the famous lovers, Romeo and Veroua. And I must say that it was so Juliet? Juliet's home with the halcony is pleasant to hear the Veronese whenever intact, and so is her grave, but the best they spoke of any events concerning the part of the park and conveut (which was history of their town as "hefore or after next to the chapel where Friar Laurence the death of Juliet," naïve though it may was said to have married Romeo and be.

Post-War Opera in Italy

(Continued from Page 208)

arias, and characters would not to shame. Juliet) have been completely demolished people of the Moscow Art Theater must

Answered by HAROLD BERKLEY Mere Information, Please
S. M. B., California—No expert to whom I have spoken has been able to give any incommution concerning a maker named Jean concerning a maker named Jean lave the instrument appraised by one of the

formation concerning a maser anised away have the instrument appraised by one of the hapfate Allo. Nour letter is in places rather firms I mention from time to time in these vague, and I am wondering whether the facts columns, (2) Carlo Bergond was one of the you give may relate to a maker with a some—great contemporation of Stradiumins. Some what similar name, for they are unfamiliar books say that he was a pupil of Strad, but to the leading experts in New York. In fact, that is now regardle as doubtful. The tone no one can suggest a nunker to whom the facts of his violins is magnificent, and they have sold for as much as \$15,000. (3) François Salzard-born 1808, died 1874-was the owner of a violin factory in Mirecourt, France, The Perhaps It Is Genuine
B. J. F., Iowa—Before you make plans to
dispose of your violin you should, I think,
have it competently appraised. As it has been
in your family since 1720 there is just a
slight possibility that it might be a genuine about \$150 or \$175; the products of his factory, if properly adjusted, might be worth

A Modern Scale Book

VIOLIN QUESTIONS

a little more data I could help you.

Stradivarius. Buf I must emphasize that the chance is a small one, for Stradivarius was

extensively copied even in his own lifetine, However, many of those early copyists were

fine makers in their own right, so your violin

may be worth quite a little money. For the appraisal I would suggest that you send the

instrument either to Win, Lewis & Son, 207 South Walnash Ave., Chicago, Illinois, or to

The Rudolph Wurlitzer Co., 120 West 42nd

not be a bad idea, though, to have the in-

f Seattle, Washington. You could rely ou

Perhaps It Is Genuine

F. F. C., Ohio—Your first three questions -regarding the Haudel F major Sonata—will be answered in detail on the Forum page of THE ETUDE next June. I do not have space to deal with them here. The most complete and modern book of scales is that of Carl Flesch. However, it is a bulky and expensive work, too expensive for the pocketbooks of most students. It might be well for you to possess it in order to become familiar with the fingerings it contains. I do not like the fingerings given for the dominant and dimin As Appraisal Suggestion
Miss D. M. D. Pennsylvania—For an appraisal of your violin and for advice on the
disposing of H. I. would angest that you
feel the suggest that you
feel for the see they are the fingerings that I predisposing of H. I. would angest that you
feel for these chords. isled seventh arpeggios. If you can refer to The Erupe for December 1945, you will find

take or send it either to Shropshire & Frey, 119 West 57th Street, or to The Rudoiph Wur-To Dispose of a Viola

Miss B. W., Iowa—The best way for you
to dispose of your viola would be for you to
put it in the lands of a reputable dealer to Bitron Co. 190 West 19nd Street both in New sell for you. But whether you plan to sell it in this way or privately, it would be to Mrs. W. R. M., Idaho-Although no one can give a definite opinion on a violin without seeing the instrument, I am rather afraid that your violin is an limitation Kiotz. That was your advantage to have it appraised first would suggest that you send it either to Wm. Lewis & Son, 297 South Wabash Avenue, or your violiu is an limitation kietz. That was Lewis & Son, 2018 & S to Lyon & Healy, Wabash Avenue at Jackson Boulevard, both in Chicago, Illinois,

E. P., Peunsylvania - A genuine Petrus not be a bad dea, though, to have the instrument appraised. The only dealer I know
of in the Northwest is Gustav V. Henning,
worth \$10,000, an exceptional specimen perhans even more. I think you should have your instrument appraised again by a first-class expert, for the certificate you have Amati or Guarmeri Label?

F. W., Wilsonstat—I have gover seen an Amati label that bore the phrase "sub fitting judging instruments has developed tre-santa Freesa." So there are grave doubt. PERFECTED Armow Music Strings Armour String Quality is guarded and protected throughout every step of the processing that turns finest lamb gut into perfected Armour Strings. Supervisors, chemists, and specially trained technicians check and recheck on every formula and every operation of Armour String production. This rigid quality control by experts is an important reason why the quality of Armour Strings

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LASZLO HALASZ, who has been musical director of the New York City Center Opera Company since its organization in 1944, is again heading the group ln its spring season, which opened on March 19. Included in the current



TEYTE

repertoire are the two

DANIEL STERNBERG, dean of the Baylor University School of Music in THE BATH ASSEMBLY, a Festival

its twenty-fifth annual observance this de Sabata, conductor. year in the week of May 2 to May 9, It is the hope of the Committee that the anniversary will call for special programs on the part of many individuals and organizations. The slogan for the 1948 Music Week is "Foster American Music." A "Letter of Suggestions" has been prepared for free distribution. Copies are available by addressing the National and Inter-American Music Week Committee, C. M. Tremaine, Secretary, 315 Fourth Avenue, New York 10, N. Y.

ish composer, is the winner of the first stein, Eleazar de Carvalho, and Robert prize of \$1,000 for his symphonic work, Shaw. Ralph Berkowltz, well known "Kenaan," submitted in the International pianist, whose activities include that of contest for Jewish music, conducted by accompanist to the world famous 'cellist, the National Jewish Music Council. A Gregor Platigorsky, has been appointed prize for a chamber orchestral work was executive assistant to Dr. Serge Kousseawarded to Jacob Avsbalomoff, music in- vitzky for the Berkshlre Music Center, structor at Columbia University, for his which will open its six-week term on composition, Evocations. Mr. Berlinski July 5.

A WORLD'S FAIR OF MUSIC will be THE AMERICAN MATTHAY ASSO. held in Grand Central Palace, New York CIATION held its annual meeting recity, July 19-24. Planned to integrate, cently in Boston, at which time Stanley inform, and generate interest in music Sprenger of Philadelphia was elected in all its diverse forms, it will further president; Miss Cara Verson of Chicago. serve as a meeting place for the manufac-vice-president; and Raymond E. Sparks turer, the general public, performers, of Syracuse, secretary. John Meetch composers, critics, educators, as well as Stroup of Philadelphia was reflected patrons of all the arts. Forums ou sig- treasurer and Richard McClanahan of parrons of an toe arts. For time or sig-nificant and novel aspects of music are New York City was reflected editor of the Journal of the Association.

THE HARTT OPERA GUILD, of the Julius Hartt School of Music, Hartford, Connecticut, will present in May the world première of Isadore Freed's new four-act opera, "The Princess and the Vagaband." The opera was commissioned by the Julius Hartt Musical Foundation for an opera festival to be given in May,

THE MUSICAL FUND SOCIETY. of Philadelphia, America's oldest musical short operas by Gian-Carlo Menotti, "The society, has made four awards in its third Old Maid and the Thief" and "Amella annual auditions for young musicians, Goes to the Ball," the latter to be pre- The winners are Jesse J. Tryon, violinist, sented in a revised version. Also sched- of Burlington, New Jersey; Helen Kwaluled is a performance of Debussy's "Pel- wasser, violinist, of Syracuse, New York, leas et Mélisande," with Maggie Teyte, pupil at the Curtis Institute, Philadelsoprano, and Jacques Jansen, tenor. The phia, and the Juilliard School, New York; latter is being brought from Paris espe- Ruth Duncan, plaulst, student at the cially for the performance. This will be School of Music, University of Kansas; Miss Teyte's first appearance in the role and Eloise Matthies, planist, Chicago since she sang it in 1930 in Covent Gar- Conservatory of Music. The four winners were selected from a total of sixtyeight applicants.

Waco, is the winner of the Harold J. of the Arts, will be held at Bath, Eng-Abrams Memorial Award of two hundred | land, from April 21 to May 1. The proand fifty dollars in the Texas Composers' gram will include performances of Competition sponsored by the Dallas Mozart's "Il Seraglio," by The Assembly Symphony Orchestra, of which Antal Opera, under the artistic direction of Doratl is the musical director. Mr. Stern- Glyndebourne Opera. Orchestras particiberg, a native of Lemberg, Poland, has pathig will include The National Youth lived in Texas since 1940. His winning Orchestra, Reginald Jacques, director; composition is entitled simply Concert The Boyd Neel Orchestra, directed by Boyd Neel; the B.B.C. Symphony Orchestra, Sir Adrian Boult, conductor, and the NATIONAL MUSIC WEEK will have London Philharmonic Orchestra, Victor



THE NINTH AN-NUAL Berkshire Music Festival will be given by the Boston Symphony Orchestra, Dr. Serge Konssevitzky, conductor, at Tanglewood, Lenox, Massachusetts, from July 18 to August 15, A total of fourteeu con-

BERKOWITZ certs will be presented. Dr. Konssevitzky will have the assistance JACQUES BERLINSKI, French-Jew- of three guest conductors, Leonard Bern-

TEN'S opera, "Peter Grimes," had its second performance at the Metropolitan Opera Honse in New York on February 24, with three new principals in lead-Brian Sullivan, who THE FOURTH INTERNATIONAL ing parts. They were

made his Metropolitan debut in the title role; Polyna Stoska as Ellen Orford, and Mack Harrell as Captuin Balstrode. According to press reports, "The first 'Peter Grimes' at the Metropolitan was good. The second was still

The Choir Invisible

RRYCESON TREHARNE, Welsh-born composer, planist, educator, and editor, whose songs attained wide popularity, died February 4 at Woodside, Long 1sland. He had been associated with the Boston Music Company for twenty-four years. He retired last November as music editor of that company and also of the Willis Musle Company.

MRS. CORA CASSARD TOOGOOD, former president of the Philadelphia Philharmonic and the Philadelphia Symphony Societies, died February 4 in New York City. Active in civic affairs in the Quaker City for some years, she was also a composer, one of her songs, The Haunt of the Witches, attaining considerable success.

JOSIAH KIRBY LILLY, prominent business executive of Indianapolis, Indiana, and patron of music, died February 8 in Indianapolis at the age of eighty-six. His activities as a collector of Fosterlana made him world-famous. His collection of 10,000 items was donated by him to the University of Pitts-

FREDERIC LAMOND, noted planist and composer, widely recognized as an authority on Beethoven, died February 21 in Stirling, Scotland. Born in Glasgow, he later hecame a pupil of Von Bülow and Liszt. He toured in the United States in 1922-1923 and then became a teacher at the Eastman School of Music, Rochester, New York.

MRS. MARY SCHELL COLLINS, one of the first patrous of The Philadelphia Orchestra, died in the Quaker City on January 27, aged eighty-three. She was the widow of Philip S. Collins, former vice president and treasurer of the Curtis Publishing Company.

MRS. JEAN WARREN CARRICK, long prominent in the musical life of Portland, Oregon, died in that city on January 11.

MRS ADELE G. VARNALL, long active in musical circles in Philadelphia, died January 23 in that city, at the age of eighty-three. She was vice president of the Women's Committee of The Philadelphia Orchestra, and a member of the Art Alliance.

ALDO FRANCHETTI, composer, and conductor of grand opera, died February 14, at Hollywood, California, at the age of sixty-five. Born in Mantua, he had New York 11, N. Y.

BENJAMIN BRIT- appeared as conductor in many of the world's leading opera houses. In recent years he had been active in Hollywood as a composer of film scores.

Competitions

COMPETITION for musical performers will be held from September 20 to October 3, at the Conservatory of Music in Geneva, Switzerland. The various classifications include singing, piano, violin, viola, flute, and horn, and will be open to performers, aged from fifteen to thirty years, from all countries. The deadline for filing applications is July 15, 1948, and all information may be secured by addressing the Secretariat of the International Competition for Musical Performers, Conservatoire de Musique, Geneva, Switzerland.

THE THIRD ANNUAL Band Music Composer's Contest is announced by the Rock River Valley Music Festival, Sterling and Rock Falls, Illinois. The contest is for the best concert or parade march, and the first prize is seventy-five dollars, with a second prize of twenty-five dollars. All entries must be mailed by midnlght, June 15. Details may be secured from Mr. Elmer Ziegler, General Chairman, Rock River Valley Music Festival, Sterling, Illinois.

AWARDS of \$1,000, \$300, and \$200 are the prizes for winners in the North American Prize contest for planists. Sponsored by the Robert Schmitz School of Piano in San Francisco, the prizes are donated by Mrs. Eleanor Pflugfelder of Long Island, New York. The contest is open to planists of all ages, nationalities, races, and religions. Applications must be received by April 15; and all details may be secured from The Secretary, North American Prize, 3508 Clay Street, San Francisco,

NATIONAL COMPOSITION CON-TEST conducted by the Senior Division of the National Federation of Music Clubs is announced for the spring of 1948; this in addition to the annual contest for composers in the eighteen to twenty-five year bracket, conducted by the Junior Division. A cash prize of \$500 is offered in the Senior Division Contest for a composition of fifteen minutes playing time for orchestra, chorus, and soloist. In the contest for young composers, cash awards totaling \$300 will be awarded in three different classifications. Details concerning the Senior Division contest may be secured from Dr. Fabien Sevitzky, chairman, Murat Theatre, Indianapolis 4, Indiana; the Young Composers contest has as its national chairman, Dr. Francis J. Pyle, Drake University, Des Moines,

AN AWARD of one hundred dollars is offered by the Church of the Ascension, New York, for the best original cantata or anthem for mixed voices, fifteen to twenty minutes in length, suitable for Ascension ·Day. The work will be sung at a special Ascension Day Service, May 6, 1948; and it will be published by the H. W. Gray Company. All details may be secured by writing to the Secretary, Church of the Ascension, Fifth Avenue at Tenth Street,



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American Bands of The Future

(Continued from Page 225)

course of teaching procedures, and no two schools follow a parallel outline of

the academic program of our schools. If elementary and intermediate wind our future bands are to continue to pro- classes. This, in turn, would do much to and eighteenth century music is a trestudy be established on a national basis. students and thus, eventually, result in scope of this article. Some few salient When such becomes a reality, our school better musicians for high school bands, facts on this difficult and much misunder music will have made definite strides For the most part, our wind instrument stood subject should, however, he ofschool administrators.

improve the fundamental training of our mendons one and is hardly within the toward achieving the respect of our instructional material is without plan or fered. reason, and when compared to the matetwo schools rollow a paramet outline of the analysis of the an The adoption of the above proposed rials for piano and strings, its weaknesses composer, in this period, prepared his

ABSOLUTE AUTHORITY OF THE

unmusical approach as presented by so many wind instrument methods. Likewise, the present lack of taste and diserimination found among hand conductors can also be traced to the inferior repertory of our bands. It has been said that "a man is known by the company he keeps" and likewise, "a musician may be known by the music he performs or conducts." It is, indeed, most encouraging to note the great strides that our bands are making in this regard, and the bands' repertory of the future scems The Professional and

Municipal Band

The school band program has been a very progressive and healthy one. Yet, in spite of its educational contributions to the lives of our youth, it has failed to foster a program for the adult life of our nation.

We must, for example, agree that the many professional bands which were so active twenty-five years ago are today totally extinct. We must further agree, that the thousands of municipal bands of yesteryear have practically vanished. No one will deny that the touring concerts à la John Philip Sonsa, Arthur Pryor, Patrick Gilmore, Patrick Conway, and others, have not been replaced; and as a result, today finds not a single traveling

Since both the professional and munleipal bands are gradually disappearing, it seems that the band movement in America is almost completely dominated hy the school and college bands. Therefore, it would seem that the fate of the band's future lies in the bands of the conductors of these organizations. If they are to be prepared for the tremendons responsibility before them, they must assume the task of improving their musicianship, conductorlai capacities, and general leadership abilities, for it is in these elements that the in are of the band is at stake

Flute Music of the Seventeenth and Eighteenth Centuries

(Continued from Page 224)

written out and prepared as regards in-

structions for performance, that the earlier music, lacking this, has often suffered in contrast. In an effort to overcome this handicap and make this early music-nuch of which is charmingmore readily understandable to modern players and modern ears, a certain amount of editing must be done. The present day editor must take the liberty of adding such markings as would seem best calculated to give the modern flutist an insight into the playing style of this early period.

The subject of ornamentation, as em-

instructional neutrons. And new or as the publication of the publication of more progressive of style, phrasing, and general musician where no written indication of such tention in planning the organization of the publication of more produced to any publication and sometime theorem of the found in texts and instructional material for our ship of our school musicians is due to the things as trills, appognature ("grace-

APRIL, 1948

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music as a whole. Carl Philipp Emanuel worked in those times, whose articulate to be found in his compositions. Bach, one of the most lucid and articulate expressions on the subject of ornamentamusicians of the time, considered ornation are liberally quoted throughout, and ments as being not only useful but indis- whose ideas must have a ring of authorpensable, and the use of ornamentation ity and authenticity which no mere perof the music, as we shall presently see, porary scholar, however learned, can

to have been almost universally agreed fortunately once more in print (1946) upon by the performers of that period and may be secured through the publishwill be treated herein. (Even for these, ers of THE ETUDE. exceptions can be found!) One of the most important and least understood ornaments is the trill, or "shake," which was indicated by various markings. It can be stated that as a rule the trill. In the Eighteenth Century, began on the note above, with this upper or auxiliary note receiving the accent throughout or at least most of the trill; and on a trill of any but the very shortest duration. one should follow with a two-note termination, whether it is indicated or not.



The final two notes a-b comprise the have originally written their bur as beat helind every other."



to avoid any possible misunderstanding. the Waltz, Op. 69, No. 1 (For Marie) ing and always controversial subject of notes reminds one of Chopin's fondness ornamentation, there is the splendid book. for unexpected humorous remarks. The The Interpretation of the Music of the same thing may be said of the flocks of setup is practical. There is a build-up on 17th and 18th Centuries," by the late little notes in the Waltz, Op. 34, No. 1. the manual pistons and the pedal pistons Arnold Dolmetsch, eminent English His music, then, portrayed an infinite for soft ensembles right up to full organ musicologist and scholar. This work is variety of moods, and among them we find without 16'. The Celeste is removed as the most exhaustive and scholarly ex- frequent bits far removed from "heetic soon as there is any appreciable tone addploration of this study known to the despair." Intense longing (the Polish ed. The Tremolo may or may not be addwriter. It is not merely a personal opin- "zal," untranslatable but meaning as ed to the softer combinations. One will

alters the melody, rhythm, and harmony sonai opinion on the part of a contem-Only those practices which are known hope to achieve. The Dolmetsch book is

Chopin and the Chopin Renaissance

(Continued from Page 214)

("Who goes there?") with what she supposed to be the French equivalent of "Die Wäscherin" ("The Washerwoman"), by saying "La Vache" ("The Cow"), Only a few months before his death, writing to his family, he put at the end of his letter four short fount stories. In Vienna he says he went to the opera, where the Soprano's singing was so cold that as he sat "termination." The more careful and sys- in the front seat he "almost got his nose tematic composers like C. P. E. Bach, frosthitten." The chorus, he says, sang Couperin, and Rameau would probably in such a way that each singer was "one

When playing, he had a prankish habit of altering a passage in a whimsical way. So too, in his compositions one often finds passages of this sort. For instance, in For a thorough study of the fascinat- Measure 11, the introduction of the short

notes"), or terminations is to be found. though he was; it is more than that. It melancholy, lightheartedness to the point If we do not introduce them we are vio- is the opinion of eminent musical writers, of boyishness, tenderness (what can be lating his intentions, and it is not even a performers, and scholars of the period it more loverlike than some of the phrases question of whether we like ornaments or self; men like C. P. E. Bach, J. J. Quantz, in the B-major Nocturne?), aerial flights not, for they are part and parcel of the Couperin, and Rameau, who lived and of fancy-all these and many more are

> 'As the scent of a violet withered up That grew by the hrim of a crystal

The violet lay dead, but its odor flew On the wings of the wind o'er the waters blue "

Chopin, "the noblest artistic spirit of his time," has been dead almost one hundred years, but the fragrance of his music has been borne the whole world o'er, carrying with it a message of the sadness, of the melancholy of human life, yes,but also of its happiness and joy.

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We must remember that piston combinations should be chauged as often as possible. If combinations are not changed often, they go into disrepair very soon.

The reason many consoles do not work to discuss a setup for a three-manual orwell is because they are not used enough. gan and to go into some of the techniques It is my hope in some future articles of handling consoles in general.

(Continued from Page 258)

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Swell to Great 8/ Swell to Great 4'

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The Magic of Delius

(Continued from Page 230)

music was written.

The range of his music is far wider than many people imagine, and it is the greatest possible mistake to visualize him merely as a painter of exquisite pastelcolored miniatures. The many recent and forthcoming recordings of large-scale works should do much to correct this all hand . . too prevalent view. Emotion is the motive force behind all Delius' music, and he had little use for the pedant's formularidden approach to composition or appreciation. He once said: "One can't define form in so many words, but if I was asked, I should say it was nothing more than imparting spiritual unity to one's thought," "Spiritual unity" is precisely what he has achieved, for Instance, in the polgnant setting of the first poem in Sea-Drift, by Whitman, a poet whose work was a source of inspiration to Delius on several occasions.

This quality is not, perhaps, so evident In the Piano Concerto in C Minor, yet if one or two concert pianists (and promoters!) could be persuaded to take up this sweeping, dynamic work as part of him about a year later. their regular repertoire, it would probably become a considerable popular success, and at the same time form a gateway through which the general musical public could be drawn to a love and ap-

her muste. The three sonatas for violin what a wealth there is, from the fragand plane, and the sonata for 'cello and piano, are all imbued with characteristic Delian beauty: a continuous flow of poetic lyricism. There is also an early Legende for violin and pinno, and two string quartets, of which the first, as far as I am aware, still remains in manuscript. Delins composed very little music for solo pianoforte, although the "Five Piano Pieces," whilst giving no idea of his true genins, are delicately charming.

He wrote some forty songs, of which the best, as Ralph Hill has said, "ought leng ago to have become established in the repertoire of the great songs of the world." Among them are settings of Shelley, Hans Andersen, Bjornsen, Ibsen, Tennyson, Verlaine, Jacobsen, Nietzsche, Herrick, and Shakespeare,

cosmopolitan outlook. Born in England of Dutch-German stock, resident for a great part of his life in France, strongly influenced by experiences in the United States, and a lover of Scandinavia, he was indeed a citizen of the world, This outlook is still further emphasized in large-scale works-for instance, "An English Rhapsody: Brigg Fair," "Paris: The Song of a Great City," and "Eventyr: Once Upon a Time," a tone-poem inspired by Norwegian fairy tales. It is therefore argnable that by virtue of this breadth of vision, the music of Delius may well outlast that, for example, of his contemporary, Elgar, which tends to have far more of a nationalistic appeal.

fered from two terrible afflictions: blindthrough his triumphant, unquenchable palling handicaps and continue his work. In 1928, Eric Fenby, a young Yorkshire

poser was deeply distressed at being unable to complete a number of scores, and wrote to Dellus offering to help in any way possible. His offer was accepted without hesitation, and the description in Fenby's absorbing book of their first meeting is touchingly poignant:

"There was Dellus, gannt, deathly pale his fine classical head proud and erect as he sat upright in his chair . . . with difficulty he extended his arm, as though to compel the life to return into his drooping

Delius was often in great pain and inclined to be irritable and hupatient, but in the end, incredible though it seems, a method was evolved between them where, by the complicated details of a Delius score could be set down by the eyes and hands of another man. This feat naturally required tremendous imagination and will-power on the part of the fading Delius, and much patlence, sympathy, and skill from Fenby. Among the works so produced were A Song of Summer, "Songs of Farewell," and the third Violin Sonata.

But as time went on, Delins became weaker and weaker and had to be drugged when the agony was intolerable. He drifted Into death on June 10th, 1934. aged seventy-one, and his wife followed

They rest together In a quiet Surrey churchyard, in a grave endowed by a resident of Jacksonville.

Those of us who love that music often do so with an intensity that is given to preciation of the more intimate music of no other. It is up to us to listine that this oasis of beauty in a world which grows This includes a fair quantity of cham-steadily uglier is preserved intact-and ments of "Hassan" to the vast "Mass of Life"-for future generations who probably will need it even more than we do.

Our Astonishing Musical Beginnings at Bethlehem

(Continued from Page 256)

started the first music schools in America and were the first to put music in the general curriculum. Fifteen years after the founding of the town, student vocal This list will give some idea of Delins' and instrumental programs formed a part of commencement exercises. From a contemporary diary we learn too that when this school, a few years later, was transferred to Nazareth, an orchestra of boys led the procession along the Nazareth Road. And at the Moraylan School for Young Ladies, founded in 1742 by Countess Benigna Zinzendorf and now Amerlca's oldest woman's college, there was regular instruction given in singing, as well as playing the spinet, guitar, and

All of this music in Bethlehem was known in its day. It was noted, with wonder and approbation, in the diaries or letters of Washington, Franklin, Samnel Towards the end of his life, Dellus snf-same Marquis de Chastellux, who went Adams, Count Pulaski, Lafayette, and the ness and almost total paralysis. But these distinguished visitors were greeted spirit he managed to overcome these apmous Bach Festival and at its impressive musician who had come under the spell tory, but of one of the most remarkable of the Delian magic, heard that the com-

THE ETUDE

The Art of Suggesting

(Continued from Page 207)

including Essipoff, Gabrilowitsch, Ham- sults by resorting to a large library of bourg, Schnabel, Zeisler, Goodson, Le- recordings of grent planists, as illustraginska, and most of all the great Pade- tions for his students, all of whom played rewski, far eclipsed his fame as a vir- excellently. tuoso, but made him one of the foremost The musicianship of the teacher must teachers of history. In fact, Carl Czerny never be questionable. He must know, (pupil of Beethoven), he of the leagues with the greatest thoroughness, the works of scales and exercises, was a gifted pia- he elects to teach, even though he cannist and virtuoso who early became a not execute them. He must understand teacher because he wanted to teach. As a the harmonic and contrapuntal problems; performer, he never approached the he must feel the rhythm; he must he sure heights of his pupils, Liszt, Thalberg, and of the phrasing and the fingering; he must Leschetizky. He did, however, make the have a fine sense of selectivity, insofar technical tools which have been used by as tone and touch are concerned; he must thousands of teachers in producing re- know all that is to be known about sults which have now and then created pedaling. virtuosi,

eminent English piano pedagog, was a upon the utmost precision while a piece pupil of Walter C. Macfarren at the is being prepared. Nothing, in fact, must Royal Academy of Music in London. He escape his eyes and ears. He must keep appeared in concert frequently, but could versed in the latest ideas in musical not be ranked with the world's foremost pedagogy, such as, for instance, those virtuosl. Yet he taught a small army of presented continually in Tue ETUDE. excellent plaulsts and teachers and some prominent virtuosi, including Dame Myra building of a ship, which some day, when Hess, Harriet Cohen, Irene Scharrer, and it is strong and polished and ready in

(1837-1912), eminent American music preparation, Each pupil project is difcritic, teacher, and writer, although a fine ferent and must be treated differently. planist and organist, was not a great vir- One of the most important things for the tuoso, but one of his pupils who pays teacher to know is what the pupil is dogreat tribute to him is the well known ing with his time "away from the lesson." American piano virtuoso and teacher, "Standard Graded Course," written in students from American music schools. close association with Theodore Presser,

William Shakespeare (1849-1931), one of sluging, such as his famous "The Art of conquerable. Singing," that his greater fame rests. Among his pupils were no less than the late Davld Bispham, still ranked by many as the greatest of American operatic and concert baritones and the late Dame Clara Butt. In his advanced years (he was past eighty). Mr. Shakespeare visited the Presser Home for Retlred Music Teachers in Germantown, There he gave an impromptu pianoforte recital of great classic masterpieces and also played parts of his own Symphony in C minor,

hut her name as an artist would long Eames, Sanderson, and others.

teachers who, because of lack of prepara-

APRIL, 1948

work of the teacher, however, is quite different from that of the virtuoso, Many virtuosi have been pitiful failnres as teachers. We know of a very smart teacher who, having lost the use of his hands, far greater teacher. Many of his pupils, continued to produce extraordinary re-

More than this, he must have the gift The late Tobias Augustus Matthay, of inspiring the student, and of insisting

Each pupil becomes a project, like the every detail, must be launched upon a William Smythe Babcock Mathews career. No detail may be left out of the

The standards of teaching are becom-Henry Purmort Eames (also a pupil of ing so high in all parts of our America Paderewskl), who has done a great plo- that we are continually and ntterly asncer work in our country. Dr. Mathews tonished by the attainments of a great had a God-given talent for making things number of young planists we hear today. clear, from an analytical standpoint, and The virtuosi a century ago were few and for pointing out the aesthetic potentiali- far between. Many of them could be ties of a composition. flis ten volume eclipsed by dozens of the present day

Sécure as able a teacher as you can afhas had a greater influence upon Amer- ford. Remember the wise advice of Sidican musical development in the field of new Smith, "One of the hest methods of piano playing than any other work. It making study agreeable is to live with has been the vade mecum for millions, able men and to suffer all those pangs of In the field of voice, there have been inferiority which the want of knowledge many famous vocal teachers who never always inflicts." Also, remember that if have had brilliant careers as singers. You cannot afford a great teacher, many of the finest nusicians, Including Wagner, the greatest of English voice teachers and Godowsky, Elgar, and others have been an exceptionally fine musician and writ- largely self-taught. Foremost men and er, became known as a concert and ora- women in all fields have gotten their torio singer, but it is upon his great repu-super strength from battling impediments tation as a teacher, and his works on and obstacles which, at first, seemed un-

Andre' Gide, Prince of Letters, and Musician

(Continued from Page 220)

Mathilde Graumann, Marchesi de Cas- example of perfect balance between the trone, known to the world as Mme, attributes which combine to make mas-Marchesi, was an excellent concert singer, terpieces. Had André Gide created only "Isabelle" (1911), and above all "La Porte since have passed into oblivion if she had Etroite" (1910), which is one of the most not taught Gerster, Melba, Calvé, Emma admirable books printed in Enrope for a long time, he could legitimately lay his This editorial is in no sense a brief for claim to perpetual fame.

In selecting such a man for the award, tion and study, are Incapable of illus- the Nobel Prize Committee has done more trating what they set out to teach. The than acted wisely: it has honored itself.

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The First Performance of Handel's "Messiah"

(Continued from Page 229)

ment of public rehearsals. Finally on 27 April morning Fishamble Street afforded March 1742 the title of Handel's oratorio a magnificent spectacle of ladies in bright appeared in print for the first time :

For Relief of the Prisoners in the several and various degrees of nobility in all the Gaols, and for the Support of Mercer's splendor of the Viceregal cortège. Scores Hospital in Stephen's street, and of the of liveried footmen assisted ladies from Charitable Infirmary on the Inn's Quny, handsome charlots, while pages waited on Monday the 12th of April, will be per- to fetch sedan chairs or darted to and formed at the Musick Hall in Flshamble fro shouting after family coaches, Inside street, Mr. Handel's new Grand Oratorio, the hall Handel's "polite" audience comcalled the MESSIAH, in which the Gen- prised "Bishops, Deans, Heads of the tlemen of the Choirs of both Cathedrals Colledge," and "the most cmlnent People will assist, with some Concertos on the in the Law," as well as "the Flower of Organ, by Mr. Handel. Tickets to be had Ladyes of Distinction and other People at the Musick Hall, and at Mr. Neal's in of the greatest quality." On that historic Christ Churchyard, at half n Gulnea each. occasion seven hundred discriminating N. B. No Person will be admitted to the connolsseurs crowded into the small Rehearsal without a Rehearsal Ticket, music room, while hundreds more stood which will be given gratis with the Ticket in the street hoping to hear some portion for the Performance when payed for, of the music within,

In advertisements of Handel's former platform and the overture logan. For subscription concerts the composer was four hours "the admlring crowded Andinever mentioned specifically as a per- cace" sat transfixed with rapture as the former of "Concertos on the Organ," but pathos of Handel's melodies and the notices of the first rendition of "Messiah" grandeur of his choruses "conspired to refer expressly to "Concertos on the Or- transport and charm the ravished Heart gan by Mr. Handel." Perhaps at previous and Enr." During the stately overture concerts Handel had left the organ en- the hall was gloomy and still, but when tirely to Maclaine (an excellent musician the "full-mouth'd" choruses burst upon whom the composer had imported from the room and eucompassed Handel's audi-England), but apparently he deemed it ence in a sea of splendld sound the effect proper to distinguish his initial produc- was instantaneous and remarkable. For ion of "Messinh" with an organ per- that performance Matthew Dubonrg was formance of his own. Whereas in former chief violinist and leader of a "most celenotices tlekets were advertised as avail- brated Band of Vocal and Instrumental able at "Mr. Handel's honse in Abbey- Musick." His State Band probably street," tickets for "Messiah" were "to formed the nucleus of what Dr. Burney be had at the Musick Hall, and at Mr. called "a very respectable orchestre." Neal's in Christ-Church-yard." In direct- After Handel's twelve subscription coning "Messiah" Handel was evidently re- certs those performers undoubtedly dislieved of all business responsibilities. He played all the marks of the composer's had formerly agreed "to give the Gover-rigid discipline. Maclaine presided at the nors some of his cholcest Musick, and to organ, and Mundel performed his condirect and assist at the performance of it certos between the parts of the oratorio. for the benefit of the hospital," and hav- His chorus was composed entirely of boys ing secured the assistance of both choirs, and men from Dublin's two cathedral he could now produce his masterpiece in choirs, for femnle voices never sang in a style otherwise Impracticable. At the Handel's choruses during his lifetime. rehearsal on 8 April 1742 Handel's "Mes-His choir (like his orchestra) was always slah" was heard for the first time by a relatively small, and at the first perpublic audience, and two days inter its formance of "Messiah" the chorus prereception was described by Faulkner's sumably numbered no more than twenty voices. But Handel's fourteen men and

Yesterday, Mr. Handel's new Grand eral times their number of ordinary Sacred Oratorio, called The MESSIAH, singers to be found in the ranks of modwas rehearsed at the Musick Hall in ern orntorio societies, for Handel was a Fishamble-street, to a most Grand, Polite, strict disciplinarian with a firm knowland Crowded Audience; and was per- edge of voices, and during the post three formed so well, that it gave universal Sat-months the exacting drillmaster and isfaction to all present; and was allowed brought his forces to an exceptional deby the greatest Judges, to be the finest gree of efficiency. Composition of Musick that ever was Of the soloists Dr. Burney recorded heard, and the sacred Words as properly that Mrs. Cibber and Signora Avollo

were "the principal performers," and both Many Ladies and Gentlemen who are ladies followed Handel's generous exwell-wishers to this Noble and Grand ample in giving their services gratuitous-Charity, for which this Oratorio was com- ly. Already Signora Avolio had sung with posed, request it as a Favour, that the great applause in Dublin. As early as 29. Ladies who honour this Performance December 1741 Handel had written that with their Presence, would be pleased to she "pleases extraordinary," and Faulkcome without Hoops, as it will greatly en- ner's Journal had declared the Italian crense the Charity, by making Room for soprano "an excellent Singer." But it was

In a day when fashion dictated hoop- "Messiah." Her mezzo-soprano voice was

skirts boasting a circumference of hime vards such a notice must have created of slight compass, and Horace Walpole general consternation in the female ouce declared in derision that she posworld. But apparently no discordant sessed "no voice at all," but in "Messiah" voice broke the universal enthusiasm for the so-called "nightingale of the stage" Handel's masterplece, and fine wardrobes entranced her hearers with that incomwere accordingly overhauled with haste parable pathos which was later to estabto meet the strange demands of the lish her reputation as Loudon's most ac-Charitable Musical Society. On that complished tragic actress. Mrs. ('ibber's emotional intensity seems to have produced an indescribable sadness in her gowns, gentlemen in decorated uniforms. singing. As late as 1756 Thomas Sheridan white-gioved beaux in full-bottomed wigs, recalled her "wonderful" rendition of Handel's contralto arias at the initial performance of "Messiah":

No person of sensibility, who has had the good fortune to hear Mrs. Cibber sing in the oratorio of the Messiah, will find it very difficult to give credit to accounts of the most wonderful effects produced from so powerful an union. And yet It was not to any extraordinary powers of voice (whereof she has but a very moderate share) nor to a greater degree of skill in musick (wherein many of the Italians must be allowed to exceed her) that she owed her excellence, but to expression only; her acknowledged superiority in which could proceed from nothing but skill in her profession.

Handel Is said to have composed He was despised expressly to suit the limited range of Mrs. Cibber's voice, From the depths of her tragic (and notorions) life she sang this famous aria with such tender grief that during the first performance the Reverend Patrick Delany found himself enthralled beyond his usnal discretion by the pathetic heauty of her voice. Despite his old-fashioned prejudice against public singers, that worthy divine so far forgot himself (and his Bible) that at the close of Mrs. Cibber's aria he rose in his place and in an altogether immaculate lady: "Woman, for this be all thy shis forgiven thee!"

On the first day "Messiah" was received with transparts of wonder and delight. The Irish beart was touched and the Irish capital was fervid with excitement. Fine ladies exhausted every trope and figure in praise of the new oratorio, while gentlemen of fashlon tore rhetoric to tatters in their admiration for Handel's masterniece

olent zeal than for poetic fire;

Oratorio, call'd the Messiah, for the support of Hospitals and other pious Uses, 1742: at the Musick Hall in Fishamble-street, on Tuesday, April 13th, 1742, before the Lords Justices, and a vast Assembly of the Nobility and Gentry of both sexes. By Mr. L. Whyte.

What can we offer more in Handel's praise?

Since his Messiah gain'd him groves of bays;

Groves that can never wither nor decay, Whose Vistos his Ability display: Here Nature smiles, when grac'd with

Handel's art, Transports the ear, and ravishes the

To all the nobler Passions we are mov'd,

When various strains repeated and improv'd

Express each different Circumstance and State,

As if each sound became articulate, None but the great Messiah could

iuflame And raise his Soul to so Sublime a

Theme, Profound the Thoughts, the subject

all divine. Not like the tales of Pindus and the

Or Heathen Delties, those Sons of Fiction. Sprung from old Fables, stuff'd with

contradiction : But our Messiah, blessed be his name Both Heaven and Earth his Miracles proclaim.

His hirth, his Passion, and his Resurrection.

With his ascension have a strong con-

What Prophets spoke, or Syhils could relate.

In him were all their Prophecies compleat.

The Word made Flesh, both God and Man became.

Then let all nations glorify his name! Let Halleluiahs round the Globe be

To our Messiah, from a virgin sprung.

Notwithstanding its metaphorical incongruity this uninspired memorial is remarkable for its good sense and aesthetic justice, and it provides a typical specimen of the sort of versification admitted into public journals in teachp times of hood and hoop.

Such were the sentiments of Handel's contemporaries at the first performance of his masterpiece in Dublin. It had been reserved for the Irish people to set their seal of enthusiastic approval upon "Messiah," and the citizens of Dublin seem to have been worthy of their honor. With andible voice solemnly addressed that not characteristic humanity the composer performed his masterpiece solely for the benefit of wretched persons imprisoned for debt. By an appropriate coincidence Handel's supreme tribute to Him who came to break the bonds and set the prisoner free literally proclaimed deliverance to the captive at its first performance. "There was," wrote the Reverend John Mainwaring, "n peculiar propriety in this design from the subject of the Oratorio itself; and there was a peculiar On April 20 a certain Lanrence Whyte grace in it from the situation of Handel's published in Faulkner's Journal a pious affairs," "Messiah" crented so profound rhapsody distinguished more for henev- an impression that a repetition was demanded within a few weeks. Following a successful performance of "Saul" on On Mr. Handel's performance of his May 25 the composer issued his last pub-

> At the Particular Desire of several of the Nobility and Gentry.

On Thursday next, being the 3d day of June, at the new Musick Hall in Fishamble-street, will be performed Mr. Handel's new Grand Sacred Oratorio, called MES-SIAH, with Concertos on the Organ. Tickets will be delivered at Mr. Handel's honse in Abbey-street, and at Mr. Neal's in Christ-church-yard, at Half a guinea ench. A Rehearsal Ticket will be given with the ticket for the Performance, The Rehearsal will be on Tuesday the 1st of June, at Twelve, and the Performance at Seven in the Evening. In order to keep the Room as cool as possible, a Pane of Glass will be removed from the top of each of the Windows.

N.B. This will be the last Performance (Continued on Page 276)

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(Continued from Page 222)

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cation:

toward pupils. ment, or praise.

3. Keep the child's confidence

5. Avoid domination or "bosslness," understanding.

tively on the basis of facts, not emo- all its students."

"On the stage, the seasoned artist not thinking: only masters his excitement, but even "The fact from which we cannot es-

stage fright. Each student should get they could themselves achieve. To do used as early as possible to playing be-that, the composer must, to be sure, make fore others, he it in class or at frequent, words the compositing source of music informal studio recitals. In this respect, that interprets and illuminates, and not

"Generally speaking, I believe that a young student has a reasonable chance to keep free from the inhibitions which is not possible to have this excellent de-

1. His teacher does not intimidate him. phermion in every issue. It warry, March. 2. The musical goals set for him are in April, October, November, and Decemaccordance with his capabilities and ber, when the number of pages in THE he is not pushed forward too rapidly. Erupe will be larger. -Editor's Note.

3. In matters of competition, he is en. couraged to outdo himself rather than anybody else

4. An eventual failure in the presence of others is not made too much of. and if he is soon given another opportunity to distinguish himself, possibly in some kind of ensemble where he feels sheltered

"So far as I can see, the foremost qualimeeting it would be impossible to do more ties with which any performer may hope than suggest what was said. But these to conquer stage fright are these;

1. A well-developed, genuine talent, 2. A firm helief in that talent.

3. A sincere desire to share its artistic expression with others

"Once a performer has these assets, he cussed the "problem child" in music edu- should have nothing to fear."

Hugh Hodgson of the University of "Two things stand out in my mind as Georgia introduced his paper dealing most important. The first is: A problem with his experience with plano classes, child has a problem of his own that he with a classic description of the function we must not confuse symptoms of un"In teaching the plane, many great

desirable behavior patterns with their truths are unide evident. The intelligent teacher in the beginning strives to de-"We must recognize that it is not what velop a basic understanding of the fundathe child does but why he does it that mental laws of music, of art, and of life. There must be an analytical approach if " * * Might I suggest these as aids in there is to be any lasting understanding establishing a pupil-teacher rapport; of the compositions to be played. There 1. Reflect optimism and friendliness must be the historical approach to determlue the interpretation, touch, and the 2. Give the child due credit, encourage- general attitude toward the composition; and there must be a scholarly search for the best editions. There should be great 4. Avoid ridicule, sarcasm, scolding, or tolerance and sincerity in both teacher. and student, because the result speaks so honestly the real truth concerning both. 6. Reflect fairness and sympathetic There must also be a love of self-discipline, for this instrument demands self-7. Judge all pupils or situations objeccontrol and intelligent perseverance of

Dr. Archibuld T. Davidson of Harvard 8. Do not make light of a problem University spoke on "Church Music and which may seem very important to Reality." What he said deserves serious 9. Point out to the pupil the progress he contact with church music—whether he consideration from everyone who has any In an excellent discussion of "Stage stands behind the pulpit. A report can Fright," Mrs. Margit Varro of Chicago hardly do it justice, but this paragraph will indicate the trend of Dr. Davidson's

uses it as a vehicle. The challenge of cape is that most church music is rocal public appearance acts as a stimulant, music and as vocal music it takes sancenabling him to pour his intensified sensi-tion first of all from the text. Words exbility into the music he interprets. In press nothing but meanings; they are, in contrast, many a novice becomes pro- that sense, real. Music, in its higher foundly disturbed by the same challenge, manifestations, expresses nothing but If he cannot focus this increased sensibeauty; it is, in that sense, mysterious bility upon his music, the uncontrolled, and unreal. Neither may usurp the funcfloating excitement may assert itself in tions of the other. Words cannot make palpitation, trembling of the hands, and Beethoven's Eighth Symphony real; only a general state of anxiety: it may bring the music itself can do that. Music canforth a momentary hitch in his memory not make real the text, 'The Lord is my and technique, or it may rob the entire Shepherd, I shall not want, because performance of life and color. In short, those words are already real. What it may produce all the dreaded symptoms music can do, however, is to make the humped together under the general plain meanings of words glow with an "The teacher can do much to forestall imaginative incahuescence and more evocative than, in their literainess, group teaching is preferable to private an excuse for the composition of some thing merely pleasing and familiar."

THE ETUDE

My Twenty Favorite Records and Why

(Continued from Page 226)

grade in my private catalog.

charm you If ever a smile and a co-

quettlsh smile, were set to music, it is

here in this record.

technical sense.

APRIL, 1948

Theme of Paganini, played by the composer with The Philadelphia Orchestra under Stokowski, and the Brahms B-flat Concerto (No. 2) played by Horowitz with the NBC Symphony Orchestra under Toscanini, in Victor album DM-740. By regarding these recordings as objectively as I can, I come to the conclusion that the Brahms Horowitz-Toscanini must be who are proof against almost any kind of given first place. It is certainly no dismusical performance, were visibly moved. paragement of Rachmaninoff to say that Furthermore, the Bruce performance had here the musical material is better; the the merit of the anthentic orchestration principal performers are of the top rank, and the expert ministrations of Edwin and though spiritually neither is the most McArthur as conductor. In spite of all profound interpreter of Brahms, certainthis, I still had memories of Helen Morly in musical technique neither has a gan's appealing performance, so I took superior. The recording, from the engi-Carol Bruce's record home to play in comneering point of view, is probably the parison with Miss Morgan's. My choice of best of its type ever issued from Victor's the new Bill as the best of all musical studios. It is interesting, and perhaps a comedy records is the result of the com- little puzzling, to compare this recording parisons I made. For vocal quality, emowith that of the Tchaikovsky made by tional appeal, orchestral performance the same artists under the same condiand, naturally, for technical excellence, tions in the same concert hall (Carne-Carol Bruce's record unst be given top gie). The Tehaikovsky simply does not rank with the Brahms, from any point of Somewhat akin to musical comedy, and view, except perhaps in the pianistic techyet far removed from it in many respects, nicalities which are so much more imis André Messager's play with music portant in the Tchaikovsky than in the called L'amour Masqué, Selections from Brahms. Otherwise, the Tchaikovsky rethis light but delightful work are includcording sonuds thin, over-brilliant, and ed in Victor album C-8. The treasure of almost tinuy. You may be interested to the album is the flirthtions yet somehow know the reasons for this, which are simpensive and nostalgic J'ai Deux Amants nly two: in the case of the Tchnikovsky. sung by Yvonne Printemps, who, as you the newer and supposedly improved unimay remember, was the next to latest directional microphone was used: and wife of Sacha Guitry, idol of the Comédie secondly Horowitz elected to use a dif-Française. Here I do not choose the rec- ferent and, in my opinion, inferior though ord for technical excellence, although it very brilliant piano. From a musical is better than fair, but rather for the point of view I should have expected musical charm of the material, the be- Horowitz to produce a definitive record witching performance, and the inevitable of the Tchaikovsky much more easily and choice of performer. Even if you are not sympathetically than one of the Brahms, too conversant with French, you will un- but things did not work out this way. The derstand Yvonne Printemps; even if you Brahms remains my favorite of all recdo not understand her, she will still ords of piano with orchestra.

tween the Rachmaninoff Rhapsody on a

From the Operatic Field

In a different field but employing the One of the least admirable qualities of same forces is the one recording of serious music lovers is that they take Gershwin's Rhapsody in Blue which I themselves so seriously. This applies consider satisfactory. That is the perwith most force, I think, to devotees of formance of Jesús María Sanromá and chamber music and of Licder. It would the Boston "Pops" Orchestra under do the hearts of such people much good, Arthur Fiedler, Victor album DM-358. as it has done mine, to listen every now Sanroma has played the Rhapsody more and then to a priceless bit of burlesque frequently, more widely, and with a which seems to me unique and incom- greater number of orchestras than any parable in its field. That is a record other planist, and in my opinion he plays called An International Song Recital by it with more authority than any other, George Gershwin himself concurred in a Frenchman who calls himself Betove,* and whose artful mischief appears on this. The recording has the advantage of Decca-Parlaphone record D.P.-116. This Symphony Hall acoustics, excellent rerecord is perhaps unique in that it con- cording technique, and a magnificent tains not one intelligible word, but some- orchestra under a conductor of sound how you imagine you hear articulated musicianship. A comparison of this rewords. The burlesque of the German cording with any other will, I think, dem-Lieder singer, the dramatic Russian con- onstrate why I consider it superior,

Turning to the opera, there are three cert basso, the English music hall entertainer, and various others, is accom- records which for me have irresistible plished solely by intouation and vocal appeal and which I would take with me mannerism, and accomplished with such to the well-known desert island if I were devastating wit as to deflate every pre- forced into such an unhappy situation. tentious singer in the world. At the same The first of these is the little aria Vedrai, time the extraordinary skill involved carino from Mozart's "Don Giovanni, makes the record a true work of art. It Victor record 1846. This record certainly is chosen, of course, primarily for the has its defects, but I cannot imagine partmaterial involved and the artistry of the ing with my copy at any price. Among performance. The recording is at least the artists of our generation, no better adequate, though not distinguished in the choice could have been made than Miss Bori, whose lovely voice, polished art, Among records of the piano with and exquisite taste bring this tender orchestra I find it difficult to choose be- music to vivid life. The music itself constitutes one of the most fragile and loveliest moments in all of Mozart. The re-*See article, "Handicaps Did Not Stop Them," by Evangeline Lehman; The ETUDE, January 1947, describing Betove. (Continued on Page 276)

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ELIZABETH A. GEST

Rain Duet

By Martha V. Binde

A little bird is singing As the shower speeds along: The bird song and the rain drops Make a happy, dripping song.

It is a gay duet, too. Of a lilting melody: With racing runs and grace notes Making rippling harmony.

1. What was Massenet's first name?

2. Which instrument plays the highest 7. Give term meaning suddenly lond. tone in the woodwind section of the 3. Which composer was born in 1813 and

died in 1883? 4. What are the letter names of the

diminished seventh chord on D?

5. What is meant by secondo volta? 6. What is the interval from A-flat to E

signature, what is the signature of its matter, George?" she asked, as he entered

relative minor? 9. Which of the following words are used Frankie. He thinks he knows a lot." in the study of music?

"George, I have not played with you (a) area, (b) aerial, (c) air, (d) for quite a while. Let's try some pieces aerie, (e) aria, (f) airy, (g) Ariel. and see how your rhythm is." At first he kept good time, but soon he was getting (Answers on this page)

ahead, forgetting half-notes and rests. "Stop!" called Mary, "You can't do that. You know you have to count your rests. I told you that the last time."

"You don't know the accompaniment."

Indians and I'll be the big chief."

"Aw, George thinks he's smart," said

George heard the remark, and as he

"It's because you're slow," he retorted. "I do know the accompaniment. It's

the room. "Oh, nothing. Just that old

Tunes and Triplets by Leonora Sill Ashton

THE NEXT studio recital of Miss lables make triplets when we pronounce Gray's piano class was to be called them, and they help the fingers to play "Tunes and Triplets." Each pupil was to them if we think of the words. For intell something about the triplet in music stance, a triplet followed by a long note or play a piece in which triplets were sounds like Kal-a-ma-zoo and repeated

Donald was first on the program. He but-ter-fly." said: "A triplet in music is like a clover leaf in the plant world, which has three "Triplets can give certain effects in music leaves to make one. The triplet has three that help to express the composer's meannotes for one heat, or a part of a beat. I ing. I will play a Spinning Song, and you will play a triplet Etude to show what I can hear the left hand accompaniment in mean." He played a study, which ended triplets and it makes you think of a spin-

are some words in English whose syl- hum."

Answers to Ouiz

repented); 6. Augmented fifth; 7. Subito of two quarter-notes, or one half-note." forte; 8. Six flats, as the scale would be that of E-flat minor (the scale of D-sharp Harry," said Miss Gray, "and 1 am sure minor is not written; 9. (c) Air, meaning everyone understands triplets now. melody or tune, and (e) aria, a more or less elaborate vocal solo in an opera. you play?

triplets sound like the words bean-ti-ful-Next it was Ethel's turn. She said,

Constance came next, saying, "There who is spinning sings to the wheel's Then Harry opened his note-book, say-

ing, "The real definition of a triplet is three notes performed in the time of two of the same value, or in the time of one of the next higher value. Thus, a triplet of eighth-notes would be played in the 1. Jules; 2. Piccolo, which plays one time of two eighth-notes, or one quarteroctave higher than the flute; 3. Wagner; note. A triplet of sixteenth-notes would 4. D. f. a-flat (not g-sharp), b; 5. Second be played in the time of two sixteenthtime, as in a repeated section, secondo notes, or one eighth-note. A triplet of volta (pp means play pianissimo when quarter-notes would be played in the time

"That is a very good explanation, How many pieces having triplets do

PEACE BOOK Painting by Maxence, Paris

by Hermia Harris Fraser

The Importance of George

CEORGE was just an ordinary boy but because you are not keeping good rhythm he thought he should be the leader of Listen. Its one-two-three-FOUR. Now. all boys in the neighborhood. He had do it again."

nearly everything he wanted, including a Soon George was ahead, in spite of bicycle, a bob-sled, and a good violin, but Mary's help. "You should keep up with he just naturally liked to be the boss. me," said George. "My violln is the leader, Some of the hoys who did not take You're supposed to follow,"

music lessons thought the violin was a "George Henley, you're a bossy nitwit nuisance because it meant that George I'm only supposed to follow when you had to leave the games every afternoon, keep good rhythm. If you keep on like just when things were going well, to go this you'll never be any good. And I won't home to do his practicing. But George play bad rhythm, even for you. So there!" knew that was the right thing to do, and "I can play fine alone," said George,

the only way he could play well when he "I can go as fast or as slow as I please." took his lesson was to practice every day, "What do you think you'll do whom games or no games. One day he called you try for the orchestra? I thought 1 gaines of no gaines. One day won try for the orenestra: I monghi I out, as he left the base-ball field, "When heard you say you wanted to play in it."

George had no answer. He shut his eyes stubbornly. And then he imagined he saw an orchestra of serious-faced boys, Frank, as George walked away. "He al- with Frank as the conductor, pointing his ways wants to be the big boss but every-baton at George and saying "There goes body knows you have to play a small part George again. Always wanting to be the sometime in any game—that is, if you're big chief; always trying to get there first. He can play his part correctly or get out."

George opened his eyes and looked at took his violin out of its case he said to himself, "I'll show Frank, some of these Mary. "I guess you're right. Maybe I do days." His sister Mary was at the piano, just finishing her practicing. She was hard for him to say that, for he was a fair-haired, just the opposite of George, proud hoy. "I've heard Frank say in any 8. If a major scale has six sharps in its and quite a good planist, "What's the game you have to play the part the way It fits into the whole thing, and I guess it's the same with music. Let's try again;

(Continued on Next Page)

Record Breakers

When we hear one of the outstanding symphony orchestras of the present day we hear one of the world's largest and best trained groups of Instrumental per-

But when it comes to mere size, there have been much larger groups of performers. For instance, during the Civil War the army had a band master named Patrick Gilmore. He was born in Ireland but settled in Massachusetts and became an American citizen. A few years after the end of the war he went to Boston and decided to do something in a big way. He organized two music festivals, which he called "Peace Jubilees."

There is nothing particularly startling about organizing music festivals, as they have become annual affairs in many localities, but the "Peace Jublices" were record breakers for size. The first one, in 1869 included an orchestra of one thousand performers and a chorus of ten thousand singers. That might seem large enough to suit anyone Interested in record breaking, but what did Gilmore doabout that? In 1872 he organized the second one, using an orchestra of two thousand performers and a chorns of twenty thousand singers! One might wonder how many people were left to make up the audience.

After all, perhaps andiences are not so important. The chorns often has a better time than the audience. And what a wonderful thing it would be today to have a "Peace Jubilee" with most of the world's distressed population joining in the chorns!

Junior Etude Contest

The JUNIOR ETUDE will award three at- you enter on upper left corner of your tractive prizes each month for the neatest paper, and put your address on upper and best stories or essays and for answers right corner of your paper. to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of one copy your work for you, age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of The ETUDE. Chestnut Street, Philadelphia (1), Pa., by The thirty next best contributors will re- the 25th of April, Results in July. Subject ceive honorable mention.

Put your name, age and class in which Memorize?"

Write on one side of paper only. Do not use typewriters and do not have any-

Essay must contain not over one bun- own building dred and fifty words and must be received at the Junior Etude Office, 1712 this month, "Do I Like to Sight Read or panded studio facilities

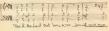
Importance of George (Continued)

It was easy after that. So easy and so the lesson was just on tone and bowing much fun that George dld not go to the and technical points. window even once to see what the boys were doing. He had not realized how bad his rhythm was, because when he practiced alone there was no one to tell him, Frank some day that I really can play in and at his lessons his teacher kept him the orchestra."

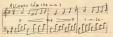
"After all," he said to himself, "it's not much trouble to count, and I'm glad Sis jerked me un that way. Now I'll show

Prize Winners for Compositions:

for Two Christmas Carols for four-part for Waltzes for two violins, viola, 'cello,



Class A. John McLain, Jr. (Age 16), Arkansas, for Melody, for plano.



Class C, Linda Dunlop (Age 9) for Sonatina in three movements, for piano,

Honorable Mention for Original Compositions:

Melvin Eugene White, Mildred Maun, Peggy Melvin Eugene White, Mildred Maun, Peggy Dickman, Kenneth Goodall, Delvin Micha-leuko, Jo Ann Stone, Paul Hodge, Shirley Castor, Marjorie J. Seurlock, Bessy Cervone, Robert Colpitts, Roberta Russell, Mary Lyma Herbert, Carolee Kaccker, Peggy Dunlop, Jimmy Wagnon, Sally Lleurance, Gregory William Haines, Jerry Armstrong, Dwain Deets, James Mason Martin, Ruth Mariner, Anne Butz, Dorothy Ann Ryan, George L. Brian, Mary Smith, Emily Kloc.



Juniors of De Smet, S. D.

APRIL, 1948

Class A, Robert Baxter (Age 17), Ohlo, Class B, Betsy Parker (Age 13), Texas, and finte



Class B, Claudette E, Leveque (Age 14), District of Columbia, for Suite (Gavotte, Valse, and Scherzo) for piano.



Composition Contest

Many very good compositions were received in the composition contest, which made it difficult to select the winners. Winners were selected on the basis of construction, form, and harmony. Class A and Class B were considered tied, therefore two prizes in each class are being given.

Letter Boxers

Send all replies to Letters in care of the Junior Etude, 1712 Chestnut Street, Philadelphia 1, Pa., and they will be forwarded.

THE OF THIS TOP TOP THE ! My favorite composer is Bach. I find his music the hardest but it makes me feel good when I can play it. I would like to hear from some Junior Etude Readers. Barbara Whitener (Age 15),

I play the piano-accordion and guitar and am starting on the B-flat saxophone. I would like to hear from other readers. Doris Thielker (Age 12),

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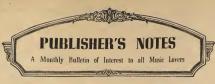
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THE COVER FOR THIS MONTH-The name of César Franck immediately snggests to many his beantiful, mystical Sympholy in D minor. Even in this symnhony, however, the listener will find eng. gestlons of the organ, an instrument on which Cesar Franck was a virtuoso. He was for several years organist of the Church of St. Jean-St. Francois, and from 1858 nntll his death on November 8, 1890. he was organist at Ste. Clotilde's in l'aris. César Franck in 1872 became professor of organ at the Paris Conservatolre, and his influence in that position was tremendons. He had many famous punils. among whom were d'Indy, Chausson, Bordes, Pierné, and many others.

César Franck was born in Liege Relgium, December 10, 1822. Although his father came from a family of artistic background, and his mother was of German antecedents, César Franck may well be classed as a French composer since he lived in Paris from 1844, when he began his teaching career there, and later he became a French citizen, His musical talents were apparent at an early age, and when he was only eleven years of age he made a concert tour of Belgium. but his family moved to Paris in 1835. giving him the opportunity to study under famous teachers in the Paris Conservatoire during the period from 1837 to 1842. Cesar Franck's compositions include piano, organ, choral, and chamber music works, besides his offerings in larger instrumental forms, several operas, and some oratorios, among the latter his "Les Béatitudes" being an ontstanding masterpiece. His career was ended when he died of complications resulting from injuries received in an omnibus accident on a street in Paris.

"APRIL SHOWERS BRING MAY FLOWERS"-This old familiar saying has its application in the world of music. The "flowers" of success come after the hours of preparation, and over and over again it will be found that those having success in teaching, success in public appearances, or success with music groups under their directorship have seen to it that failure did not come their way because of any procrastination in the matter of making plans and getting materials. Some who read this brief paragraph, weeks before will have selected and started preparing the music which their pupils or the choruses or their orchestras or bands will be presenting in Spring and closing of the season programs,

Others will just be getting at the choosing of materials, while yet there is time, and some others will continue procrasti- NOAH AND THE ARK, A Story with enjoy the benearch results of the '800w or numera, where would be put cannot obtain any bound one use, mess selection with the solutible in Sanday School, church, or tions show Mrs. Richter's characteristic While this book is in preparation a



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(Continued from Page 269)

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My Twenty Favorite Records and Why (Continued from Page 271)

such steps were unnecessary, for Handel's cording is certainly not Victor's best. Irish audience were prepared to endure since it dates back a good many years; any extremes of temperature and precipiand the accompaniment is a little on the tation to hear the composer's "most fin- heavy side. Notwithstanding some shortcomings, however, the performance and During 1891 Handelians were stirred voice of Bori, and the newsleal texture of by the announcement that a copy of the Mozart make this record one of my

At the other end of the operatic scale of "Messiah" in The Dublin News-Letter we have the urterly incomparable Imof 27 Murch 1742 had stated that "Books molation Scene from "Götterdämmerung" are also to be had at a British sixpence done by Helen Traubel, Arturo Toscanial. each," but for a century historians had and the NBC Symphony Orchestra on sought in vain for such a treasure, until Victor album DM-978. Here is one recby 1891 its very existence was doubtful. ord which unequivocally can be said to One day Professor Edward Dowden was excel in every one of the qualifications I runmaging through the stores of a sec- have mentioned above. These are among ondhand Dublin bookshop when he dis- Wagner's most magnificent pages. The covered a small quarto volume bound in artists employed surely stand in first old calf and marked "J.M." Upon inspec- place in their respective fields, the pertion Dowden observed that the volume formance is flawless, the recording is the contained the missing wordbook of most modern and the best of its type that Handel's "Messiah" bound with a libretto Victor has given us. The only other two of "Acis and Galatea." A motto on the records of this music worthy of serious title page contained the "Lines" which consideration are those of Agnes Davis Charles Jennens had sent to Handel in and The Philadelphila Orchestra with Dublin "in order to be prefixed to Your Stokowski conducting, and those of Oratorio Messiah." At once Professor Kirsten Fingstud with the San Francisco Dowden handed the volume to Dr. Jumes Opera Orchestra, Edwin McArthur con-C. Culwick, organist of the Chapel Royal ducting. Both these records antedated in Dublin, who after patient scrutiny the Tranbel-Toscanini performance by analyzed the wordbook in a pamphlet quite some time, and therefore the republished in the autumn of 1891. Later cording technically cannot be expected to the volume was purchased by the trustees equal the latter. Furthermore, both the Davis-Stokowski and Flugstad-McArthur recordings were studio jobs; the first done in Victor's old church studio at Camden, New Jersey, and the second in Victor's Hollywood studios. They lack the breadth and magnificence of the Toscanini recording, which was made in

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